WHITNEY MUSEUM OF AMERICAN ART

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January 25, 1989

Michael Wallin
3828 22nd Street
San Francisco, California 94114

Dear Michael,

This is to confirm that your film Decodings (1988) will be shown as part of the 1989 Biennial Exhibition at the Whitney Museum of American Art. The film and video selections will be shown in cycles, from April 27 - July 9, 1989. A complete schedule is forthcoming.

The film and video selections for the 1989 Biennial Exhibition will be circulated by The American Federation of Arts. They will be contacting you directly about this, and about obtaining a print of your film for the exhibition and tour. All inquiries concerning this distribution agreement should be addressed to Sam McElfresh, The American Federation of Arts, 41 East 65th St., New York, N.Y. 10021 (212) 988-7700.

Please return to us a signed copy of this letter and an invoice for $300, that includes your social security number. This will be paid to you at the time of the Biennial. The invoice is essential to avoid delays in payment.

You are responsible for securing written permission to use any copyrighted material contained in your work. By signing and returning the enclosed copy of this letter, you agree to indemnify and hold harmless the Whitney Museum of American Art from any loss or damage arising from any infringement of copyright resulting from the exhibiton of your work at the Museum.

Tom Armstrong, the Museum Director, will also be contacting you about the various openings and events held in connection with the Biennial, which begins April 27, 1989.

Thank you for your cooperation and please call if you have any questions.

Sincerely,

Lucinda Furlong

Lucinda Furlong
Assistant Curator
Film and Video

Michael Wallin

WHITNEY MUSEUM OF AMERICAN ART
1989 BIENNIAL EXHIBITION
Second-floor Film and Video Gallery Schedule

April 27-May 3
Thursday-Sunday at 1:15; Tuesday at 1:15 and 6:30; Wednesday at 1:15
Relatives, 1988, 50 minutes. A performance with videotape by Constance DeJong and Tony Oursler.

May 9-16
Tuesdays at 1:15 and 6:30; Wednesday-Sunday at 1:15
The Last Night of Rasputin, 1989, 60 minutes. A film with performance by Eleanor Antin.

May 18-24
Thursday-Saturday at noon; Sunday at 1:00; Tuesday at 1:30 and 5:30; Wednesday at noon
Jon Jost, Plain Talk and Common Sense (Uncommon Senses), 1987, 117 minutes.

Thursday-Saturday at 3:00; Sunday and Tuesday at 4:00; Wednesday at 3:00
Michael Wallin, Decodings, 1988, 20 minutes; Daniel Eisenberg, Cooperation of Parts, 1987, 42 minutes.

May 25-31 and June 22-28
Thursday-Saturday at 11:30; Sunday at 12:30; Tuesday at 1:30; Wednesday at 11:30
Sachiko Hamada and Scott Sinkler, Inside Life Outside, 1988, 57 minutes; John Arvanites, Blues for Piggy, 1987, 12 minutes; Ken Feingold, India Time, 1987, 45 minutes; Sherry Millner and Ernest Larsen, Out of the Mouth of Babes, 1987, 26 minutes.

Thursday-Saturday at 2:00; Sunday at 3:00; Tuesday at 4:00; Wednesday at 2:00
Woody Vasulka, Art of Memory, 1987, 37 minutes; Francesc Torres, Belchite-South Bronx: A Trans-Historical, Trans-Cultural Landscape, 1987-88, 39 minutes; Martha Rosler, in collaboration with Paper Tiger Television, Born to Be Sold: Martha Rosler Reads the Strange Case of Baby $ M, 1988, 35 minutes; Jason Simon, Production Notes: Fast Food for Thought, 1987, 28 minutes.
Tuesday, May 30 at 6:30: repeat Rosler and Simon
Tuesday, June 27 at 6:30: repeat Vasulka and Torres

June 1-7
Thursday-Saturday at noon; Sunday at 1:00; Tuesday at 1:30 and 6:00; Wednesday at noon
Jane Aaron, This Time Around, 1989, 5 minutes; Andrew Noren, The Lighted Field, 1987, 61 minutes.

Thursday-Saturday at 3:00; Sunday and Tuesday at 4:00; Wednesday at 3:00
Sandy Moore, Reverse Transcriptase, 1989, 10 minutes; Larry Gottheim, The Red Thread, 1987, 16 minutes; Nathaniel Dorsky, Alaya, 1976-87, 28 minutes; Linda Klosky, Bosque del Apache, 1988, 17 minutes.

June 8-14 and June 29-July 5
Thursday-Saturday at 11:30; Sunday at 12:30; Tuesday at 1:30; Wednesday at 11:30
Gary Hill, Incidence of Catastrophe, 1987-88, 44 minutes; Tony Oursler and Constance DeJong, Joyride TM, 1988, 17 minutes; Rea Tajiri, Hitchcock Trilogy: Vertigo, Psycho, Torn Curtain, 1987, 15 minutes; Hans Breder, Under a Malicious Sky, 1988, 10 minutes; Leslie Thornton, Peggy and Fred in Kansas, 1987, 11 minutes, and Peggy and Fred and Pete, 1988, 23 minutes.

Thursday-Saturday at 2:00; Sunday at 3:00; Tuesday at 4:00; Wednesday at 2:00
Chip Lord, Motorist, 1989, 69 minutes; Victor Masayesva, Jr., Ritual Clowns, 1988, 18 minutes; Steina Vasulka, Lilith, 1987, 9 minutes; Nam June Paik, in collaboration with Betsy Connors and Paul Garrin, Living with The Living Theater, 1989, 28 minutes.
Tuesday, June 13 at 6:30: repeat Lord

June 15-21
Thursday-Saturday at noon; Sunday at 1:00; Tuesday at 1:30 and 6:00; Wednesday at noon
Christine Choy and Renee Tajima, Who Killed Vincent Chin?, 1988, 87 minutes.

Thursday-Saturday at 3:00; Sunday and Tuesday at 4:00; Wednesday at 3:00
Barbara Hammer, Endangered, 1988, 18 minutes; Abigail Child, Mayhem, 1987, 20 minutes; Su Friedrich, Damned If You Don't, 1987, 42 minutes.

♦ ♦ ♦

A catalogue for the 1989 Biennial Exhibition is available at the Whitney Museum's Sales Desk on the First Floor.

♦ ♦ ♦

The 1989 Biennial Exhibition is sponsored by generous grants from the Lila Wallace-Reader's Digest Fund and Emily Fisher Landau.

The New American Film and Video Series is made possible in part by grants from Manufacturers Hanover Corporation, George S. Kaufman and the Kaufman Astoria Studios, Inc., Consolidated Edison Company of New York, Inc., The Andy Warhol Foundation for the Visual Arts, Inc., The Bohen Foundation, John D. and Catherine T. MacArthur Foundation, New York State Council on the Arts, and National Endowment for the Arts.

IMAGE NEWS

FEBRUARY 1989

Thomas A. Edison Black Maria Festival

February 4, 1989
The High Museum of Art

ON-LOCATION MULTI-CAMERA SPECIALISTS

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Computer Consultant -- Charlie Reidy

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Yvette Mattern- WORKSHOP/ TECHNICAL DIRECTOR
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Bruce Harlan	Tom Young

IMAGE Calendar

Feb 1,8,22	**Screenwriting Workshop** with Yvette Mattern 7-10 pm at IMAGE (parts 4,5,&6)
Feb 2	Classic Documentary Series: **Man With A Movie Camera** 8pm at IMAGE
Feb. 4	**The Black Maria Touring Festival,** 8pm at The High Museum of Art, Rich Auditorium
Feb. 4 &11	**Technical and Practical Aspects of the Film Camera** with Bernie O'Doherty, 10am-1pm at IMAGE (parts 4 & 5)
Feb. 7	**Media Production Grants: Where They Are and How to Get Them** with Robin Reidy 7-10 pm at IMAGE
Feb. 9	Classic Documentary Series: **Song of Ceylon, Night Mail** 8pm at IMAGE
Feb 15	**Lisa Steele and Kim Tomczak** video screening, 8pm at IMAGE...**artists present**
Feb 17, 18 24 & 25	Lil Friedlander's **Starting to Fit** at TULA, Suite A-2
Feb 20	**IMAGE Board Meeting** 8pm at IMAGE
Feb 21	**MEMBERS' MEETING** Guest Speaker Toni Pezone will be present to talk about her narrative production *Small Miracles* 7:30 at IMAGE
Feb 25	**Amiga Graphics** workshop with Derek Hardison 1-4 pm at IMAGE
Feb 28	**Dance/Video** featuring tapes by video artists who collaborate with dancers. 8pm at Picasso's Performance Cafe, Decatur.

THANK YOUS

IMAGE has acquired a mint super-8 Canon 1014XL Sound Camera package through the generous donation of Jay W. Pakchar. For those working in the format Mr. Pakchar has provided some excellent equipment for us to work with, and for those who have never utilized super-8...now's the time. Much thanks to him for up-grading our equipment in this area.

We would also like to invite IMAGE members to browse through some of the new titles in our library...those new books were donated by Phil Cartier.

IMAGE PRESENTS AN EVENING OF CANADIAN VIDEO WITH LISA STEELE AND KIM TOMCZAK

Statement of Intention (in part)
By Lisa Steele and Kim Tomczak

In 1983 we ceased to produce tapes as individuals and now work solely in collaboration with each other to produce tapes, performances and other art works. By its very nature, collaboration occupies an uncomfortable place within the art system. But collaboration has some unique advantages. In denying the "gifted individual" mythology and highlighting the social environment within which art is produced, collaboration allows us to produce works that embody–rather than aspire to–dialogue.

"Collaboration," like "making art," takes a number of different forms. There is no one correct way to go about collaborating. In our case, we strive to collaborate on all aspects of our collectively produced artworks, rather than rely on a division of labor. From the beginning, we have not permitted ourselves to do simply those tasks that we each might feel most comfortable doing within a production; i.e., one of us doing most of the writing, the other doing most of the editing or being responsible for the sound, etc.

Private Eyes (by Lisa Steele and Kim Tomczak), 1987, colour, sound, 18½ min.

This process starts with the choice of subjects for the project. Somewhat like the McKenzie Brothers, we ask, "What's our topic for tonight, eh?" But this is far from a random search. In broad terms, the content of our collaborative work to date has challenged systems of representation, e.g., mass media, the art system, debates around pornography and censorship. As artists, we came together–and remained together as co-producers–because we share a commitment to producing art that engages its audience at a critical level, while remaining entertaining. This combination is an important one to us. For the viewer, experiencing politically engaged art need not be like taking cod liver oil.

To do this, we have to communicate our own sense of engagement to an audience. We have to tell people what we think about the issues we're bringing up in our tapes. In other words, we have to come clean. But in doing so, we are by no means giving all the answers. If anything, our work provides a space within which viewers can consider some of our questions and draw their own conclusions.

Being clear, then, is part of our intention in producing a work. But does being clear equal being didactic? We don't think so. We bring this up because some art critics collapse these two terms when discussing our work and the work of other artists who also seek to take a position within their work. It is understandable in some ways because art works that present a readily discernible point of view and reveal something about how they are produced within themselves can be seen to require less interpretation and mediation from so-called experts. Audiences don't need to be told what these art works are about. They can figure it out themselves because of the information provided by the artists. So where does this leave the experts of interpretation?

As artists we're not trying to put anyone out of work, but we do seek a more direct relationship with our audience. That's why we do the kind of work we do. There is no doubt that more critical writing about video is needed-writing that discusses the form, content and success of a particular tape. What is not needed is yet another view of video art subsumed in half-baked communications theory or yet another "discovery" of video by yet another writer. (We are referring to the phenomenon wherein a writer happens upon video art for the first time and gets excited in a major way. This writer then proceeds to extol the virtues of this "new medium" to the heavens-the hyperbole complete with claims for changing the very structure of life as we know it on this planet, including the re-ordering of brain cells. This same writer is only to crash back to reality a few months later with the realization that video art cannot solve the problems inherent in our present capitalist-controlled communications industries, not that it is ever put in quite those terms. Video art takes it on the nose at these occasions as yet another "failure" takes place; the failure, of course, has occurred only in the mind of this expert of interpretation. Few video artists claim status of new Messiah in terms of bringing art to the people-via electronics or otherwise.)

But back to the term "didactic" and how it comes to be applied to work such as ours. This term is applied as a criticism to art works that are further labelled as "prescriptive." Again, this is misleading. Art works that reveal the bias and point of view of the artist(s) who have produced them are not necessarily prescribing anything to anybody. But they are seen to be so by the experts of interpretation, those who set themselves up as mediators between art and the public. By being clear and attempting to

speak directly to their audience, artists can be seen to be interfering with the social role of the critic. At this point, the critics get miffed, having claimed territory–of interpretation and thus of prescription–for themselves. By this we mean that the critics establish "meaning" (and value-not necessarily in terms of money, although that frequently follows) through their interpretation of an art work. Artists such as ourselves who interrupt this sacred trust between critic and public are, sometimes, identified as rude, blunt producers of bad art. We, of course, disagree. (We also acknowledge, at this point, that the style of art criticism we are referring to here is neither omnipresent nor static. Much useful writing about video and about contemporary art practice is being produced in Canada today.)

Consider one of our collaborative tapes, *Working the Double Shift*. This tape presents the results of our research (in 1984) into how, or if, television had acknowledged feminist analysis of changing roles within the family, particularly regarding families where both the man and the woman worked outside the home. We started to research this tape expecting to find mass media examples of the non-traditional representations of gender roles within the family. In the process of recording many hours of broadcast television–after the decades of detailed critique and analysis of both gender roles and mass media representations which have taken place–we were surprised to find no evidence on television. We proceeded to look at magazines, examining advertisements, illustrations for articles and other visuals. Again, we found little evidence of the critiques that we found so important to our own lives and to social/political thought.

Our tape, *Working the Double Shift*, is a result of this research. We decided to take our audience through the same journey we had made. We assumed that our audience would come to the tape with similar preconceptions that we had made when we undertook our research: they would assume that TV was beginning to reflect the changing social/domestic environment of life in North America. (We assumed that our audience would, like us, remember that one ad or program they had seen that had relatively progressive references/images and assume that there had been "progress' within gender- based representations.) Our job was to compress our research into a watchable program and to engage our audience.

We constructed *Working the Double Shift* to look like TV-sort of. The tape is divided into sections. Much of the imagery is appropriated-off-air footage from broadcast networks, readily-recognized commercials and a section of off-air recording from the House of Commons. Our commentary or point of view is introduced through both titles and voice-over dialogue. In the beginning we "name" gender and power relations in relation to banal TV images ("Man," "Woman," "The Family," are replaced with the titles "This is a construction of masculinity") then cut to a House of Commons broadcast. The dialogue, however, is a "Phantasy Projection" (it is titled such) wherein mock on-air newscasters announce a move towards a fully socialist government in Canada, a change assisted by artists' involvement and critique. We continue with a section of collaged TV images intercut with footage of both of us performing domestic tasks in our home to establish a distance between media representations and how at least some of us live our lives. The tape ends with a series of statements, presented as text on the the screen, referring to the misrepresentation of people's lives via television "realities."

Lisa Steele and Kim Tomczak will be discussing and screening three of their collaborative works at IMAGE on February 15, at 8 pm. Featured that evening will be ***Private Eyes*** *(1986),* ***Working the Double Shift*** *(1984), and* ***White Dawn*** *(1988). Cost is $5 general admission/$3 IMAGE members*

The Last Tuesday of Every Month, Be at Picasso's

On January 31 IMAGE and J Arc Production began a collaboration in presentation of local and national alternative media art. Continuing every last tuesday of the month, Picasso's Performance Cafe offers an excellent alternative space for IMAGE to present works in Decatur.

The showcase on February 28th will feature DANCE/VIDEO; tapes by video artists who collaborate with dancers to create a new artform. Five works by nationally/internationally noted artists have been programmed.

Ellis Island by Meredith Monk

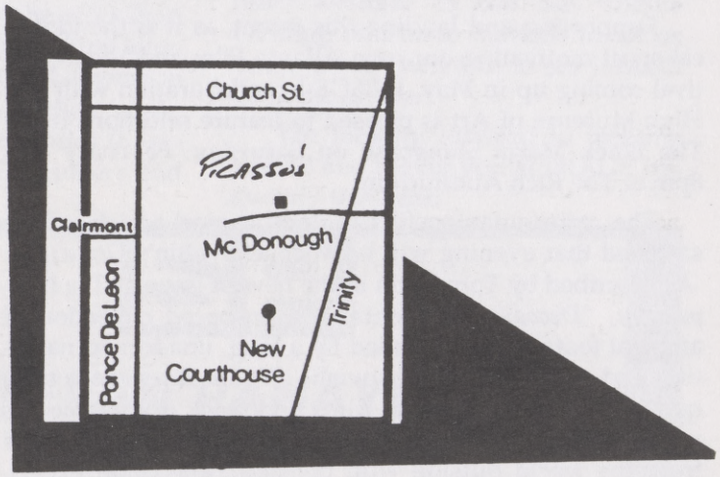
Fractured Variations by John Sanborn and Mary Perillo

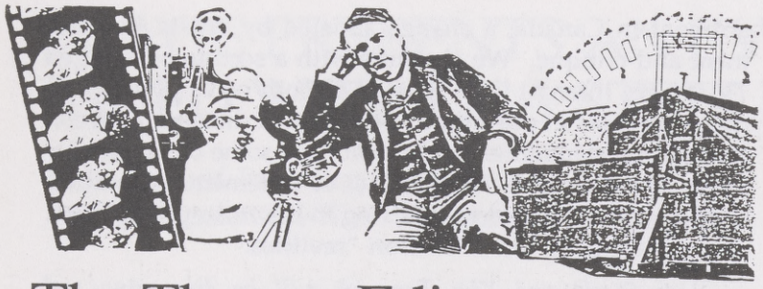
9 Person Precision Ballpassing by Skip Blumberg and Charles Moulton

LaLaLa Duo No. 1 by Bernard Herbert

Ex-Romance by Charles Atlas and Karole Armitage

The screenings will begin at 8pm at Picasso's located at 515 N. McDonough Street in downtown Decatur (the old Upstage Cafe).





The Thomas Edison Black Maria Festival: A Second Visit to Atlanta

For those who live in New York or San Francisco it's not an event to see film or video work...especially vanguard work...nearly any night of the week. However, outside of these few strong, enthusiastic locations (fueled by the indefatigable effort of a handful) it becomes more difficult to regularly screen such work. Even at centers like IMAGE which show independent work as a primary function, it is not possible for many non-profit organizations to bring in much of the important work that is creating the contemporary media art landscape. Too often access to such titles as *Decodings* is restricted to what can be read about the work in media journals or publications like *The Village Voice*...hardly a substitute for actually seeing the work for oneself. Understanding this problem, the founding director of The Black Maria, John Columbus, established one of the widest touring annual independent film/video festival competitions in the country eight years ago. The festival's structure allows programmers to select works from the competition package which might remain outside of a location's normal choice of venues. Despite the fact that the festival has grown in scope and prominence over the years, Columbus insists that the founding philosophy of The Black Maria has retained top priority; "to encourage and support the achievements of accomplished as well as promising new motion picture and video artists whose work exhibits provocative, creative, independent vision."

Supporting and lauding this intent, as it is the identical spirit motivating our own Atlanta Film and Video Festival coming up in May, IMAGE in collaboration with The High Museum of Art is pleased to feature selections from The Black Maria Showcase on Saturday, February 4th; 8pm at The Rich Auditorium.

The prize-winning film (judges' choice) which will be screened that evening will be Michael Wallin's *Decodings*. As described by Tom Kalin in the newest issue of *The Independent*, "*Decodings* presents an even-paced collection of archival footage accompanied by a long, unadorned narration and music by Shostakovich. Wallin does more than quote the medical training films and stock dramas he has retrieved from the vaults, however. By conflating images from the world outside with personal, anecdotal experience he shows how deeply branded we are by the world of images and the signs of social coercion-a point made in scenes of open heart surgery, boys boxing blindfolded, mechanical arms with hooks instead of fingers fastening suit buttons, cars leaping through fire, and so on. On the soundtrack, a man's voice speaks about psychological collapse, boyhood homoerotic games of goosing, official sounding medical diagnoses, and oral sex in the desert with a Marine. *Decodings* delineates some of the overlaps of militarism and sexuality, medical examination and child's play, offering a reminder of how we can become alienated from our skin even as we live in it."[1]

Additional works will include Laurie Dumphy's experimental documentary *Lived in Quotes*, about Apartheid and Afrikaaners. "This is a cyclical film that tours selected sites in South Africa. Black girls are seen walking barefoot at the side of the road as the car of filmmakers rushes by. Shots of an Afrikaaner monument to themselves is repeated while the processed sound track discusses and reveals black ancestral throat sounds that white South Africans cannot fathom and find frustrating."[2] Petter Hutton's beautiful new black and white work *Landscape for Manon* will also be featured among several other pieces. All the works shown in The Black Maria Showcase will be Atlanta premieres. The cost for the evening's screening will be $5 general, $4 seniors & students, $3 IMAGE and HIGH Museum Members.

[1] Tom Kalin, "Identity Crisis: The Lesbian and Gay Experimental Film Festival" *The Independent*, 12 (Jan/Feb 1989), 29.

[2] John Columbus, *The Black Maria Festival* , Notes,West Orange, N.J., 1989), p 5.

IMAGE

EQUIPMENT AND FACILITIES RENTAL RATES

EQUIPMENT RATES	*Day*	*Weekend*
Frezzolini FR-16 16mm camera	$40	$50
Bolex H16 reflex 16mm camera	10	12
Chinon 40 SM/XL S8 sound camera	5	7
Miller Fluid Head Tripod	7	10
Light Meter	7	10
CP Portable Flatbed	10	
Argus/Cosina S8 silent camera	3	5
Nagra 4.2 sound recorder	25	30
Sony 1640 video camera	20	25
Lowell Light Kit 4X1K	20	25
Sennheiser shotgun/cartiod/omni mike	7	9
Linhoff S8 tripod	2	4
Bell & Howell 16mm projector	5	15
Take-out editing supplies, 16mm or S8, each piece	5	7
FACILITY RATES		
Moviola M-86 - Editing Room	50	100
Panasonic VHS Editing Room $8/Hr.	50	100
Film or video screening @ IMAGE	n/c	n/c

DIRECTOR'S REPORT

Ruby Lerner

The IMAGE New Year began with non-stop phone requests for Festival entry forms and information about the first screening in the classic documentary series, *Triumph of the Will* (which had a standing room only crowd and an added 10 p.m. screening!) A great way to start a new year, and for me, a new job.

I'm very honored to be the new director of IMAGE Film and Video, and I'm looking forward to working with IMAGE members and friends in the arts community to help steer the organization into its next phase.

I feel that IMAGE is at a very exciting point in its development–and that some great forward "leaps" are now possible, due to the very solid groundwork laid by Robin during her 4-year tenure. This will be a time of evaluation and analysis of our programs and activities, as we think about ways to further strengthen the organization. That means we'll be asking you a lot of questions, in order to get a better sense of your needs and priorities.

The major activities of the organization–its workshop series, screenings, the Atlanta Film and Video Festival, equipment and facilities rental, the ON-LINE program and the newsletter–will all continue, but there will be some new activities as well.

With the funds we have already in place, we're beginning construction on the screening room. We will need additional financial support for completion and for purchase of state-of-the-art equipment.

Nonetheless, we have a very exciting program of screenings scheduled for this year. In the immediate future, The Classic Documentary series continues on Thursday evenings through mid-February. In early February, in conjunction with the High Museum, we will present the Black Maria Festival, featuring some of the most important experimental work being created in the country, and noted Canadian artist Lisa Steele, who will be in town for Festival judging, will show her work at IMAGE. In March we begin a series called *Portraits of Home* and the internationally acclaimed Yvonne Rainer will come to Atlanta to present one of her films in March; we will feature a series of tributes to experimental filmmakers, including Will Hindle, Maya Deren and Hollis Frampton. May will see the 13th Annual Atlanta Film and Video Festival, and Southern Circuit screenings will also continue.

In addition to the work we will regularly present at the IMAGE space at TULA and events presented in conjunction with the High Museum and Atlanta College of Art, we are also pleased to add two brand new screening series at two new locations. On Tuesday, January 31st, we began a monthly (the last Tuesday of each month) screening series at Picasso's Cafe in downtown Decatur. It is a lovely informal performance bar, and we're pleased to be working with J. Arc and Company of Decatur. In addition, the Steeple House in Cobb County will present a monthly series of *Atlanta's Own.*

We will institute a formal evaluation process for all workshops, so that we can get a sense of their value to you, of how to improve them, and of other workshops you would like to see us offer. As part of the workshop series, we hope to be able to fund longer residencies by artists who come to Atlanta for screenings of their work, to maximize the opportunities for interaction with IMAGE members and the community.

We're particularly concerned about finding additional ways to ensure that members have adequate opportunities to get to know each other. Newsletters will continue (although we're looking into the desirability of an expanded quarterly publication, supplemented by monthly calendars and information updates). A series of monthly members' meetings began on January 27, and we encourage you to attend. We hope to publish a members' directory, listing your particular skills and services, to be distributed to all IMAGE members and other affiliated organizations and businesses in the community. There have been significant artistic achievements by IMAGE members since the organization's founding in 1976, and an annotated directory of the completed works of IMAGE members could be a source of pride to all of us, as well as a step toward wider distribution of local and regional work.

We'd like to begin a series of screenplay readings (so drag those dusty screenplays out of your bottom drawer, and call us), if there is enough demand. We'll try to work with the local theatre community to "cast" your screenplay, and after 6-8 months, perhaps we'll do a weekend of public readings.

As you can see, there's no shortage of activities or ideas. And we know that you probably have a few suggestions of your own. So please don't hesitate to call me, Shellie Fleming or Yvette Mattern to let us know what you'd like to see IMAGE do in the future.

I'm looking forward to meeting you all and seeing you at IMAGE frequently this year.

SP
STEVEN PANAYIOTO
Director/Cinematographer
TV/Film
(404) 325-4608
Drawer 29392 ● Atlanta, GA 30359 ● (404) 688-6823

WORKSHOP REPORT

Yvette Mattern

Derek Hardison, who is currently teaching two workshops on computer graphics offered by IMAGE, believes he straddles a fine line between creative energy and technical expertise, tending to push both towards the maximum, thus essentially allowing one to build their own universe. Sound intriguing? Derek is referring to the wonders of the Amiga Graphics computer system. He has been a computer video graphic artist since 1986. He specializes in creating 3-dimensional logos, animation and words in form of credits or explanatory notes. He offers the independent film or video producer access to computer graphics at extremely reasonable rates. One of his clients includes our own video tech-wiz and board member, D'Angelo Dixon.

The two workshops IMAGE is offering, taught by Derek include **Amiga Computer Graphics** and **Individualized Computer Graphics**. The Commodore Amiga 2000 gives you limitless options for creating high resolution video graphics. With the addition of a genlock device the system is capable of superimposing graphics such as titles over any video source. The Amiga course is an informative introductory course for anyone interested in the Amiga system. The individualized course is a more specialized in how to produce your own graphics.

I would highly recommend these workshops for any independent producer or artist. Titles are of course essential for any film or video piece and Derek offers a $25 - $30 per page rate with 1/2" or 3/4" capabilities. The **Amiga Graphics** has been and continues to be a popular workshop. The Amiga workshop will be held at IMAGE on Saturday February 25 and Saturday March 18th from 1-4pm. The cost is $30 for members and $40 for nonmembers.

The individualized course can be scheduled at your and Derek' s convenience through me, Yvette Mattern, your fabulous workshops/technical Director.

By the way...I am always open to suggestions for upcoming workshops because, always remember and never forget...IMAGE was formed to support you, our valued members.

MEMBERS IN THE NEWS

IMAGE Member **Eric Rice** recently completed post-production on a three-minute promotional film for SCITREK Atlanta's new Science and Technology Museum.

When Warner Brothers decided to let rock band R.E.M. give the record company a feel for the place the band calls home–Athens–they teamed up with another Athens-based group and IMAGE member **Aguar Video Productions, Inc.**, who helped Warner hook up the antebellum town via satellite to national/ international audiences.

IMAGE would like to congratulate **Bill VanDerKloot** Film and Television who won their sixth CINE Golden Eagle award for a recent production about Atlanta entitled *Images of Atlanta and Georgia.*

Bob Bennett and RCB Productions worked on several recent projects including providing a crew and equipment for the most current space shuttle launch for Australian TV, photographing Michael Dukakis' Hawkinsville rally for ITN, Britain's news channel, and working on a documentary about how the American press covers the election process.

Board Member **Bruce Harlan**'s company Lighting and Production Equipment, Inc. provided production support for *The Lighting of Rich's Great Tree* for WSB-TV, *The Macy's Christmas Parade* for WAGA-TV and *The United Negro College Fund Telethon* for WXIA-TV. LP&E additionally worked on *The Kenny Rogers. Special,* and a video for *Ford Motor Company-Europe.*

Principal photography for Kristen McGary's production of *Bootsy and Paynie* was completed December 11, 1988. The twenty-five minute, 35mm color film set in Atlanta, Georgia in 1965 features Carmen Flowers and Ginger Bailey in the title roles and Georgia Allen as Ruth. McGary is responsible for both the direction and the camerawork on the piece.

NEW MEMBERS

Heather Barbour
Doug Bonner
Cate Cavanagh
Pat Courtney
Norman Davis
Jeanette Gonalez
Jim Hunter
Cassandra Huston
Ned Jay
Phil Jones
Lesley King

David Lee
Tom Luse
Jim McLean
Robin Meyers
Eric Mofford

Mark Mori
Stephanie Parker
Kristin Rapps
Susan Robinson
Warman Schexnyder
Delia Smith
Bill Suchy
David Suhfras
Connie Todd
Nicole Torre
Heyward Tunstall

Second Georgia Music Video Showcase Scheduled

IMAGE and the Atlanta College of Art will present an evening of music videos produced by Georgia's videomakers on April 18th at the Rich Auditorium. We are currently inviting both video makers and local bands to submit works for programming consideration. The first showcase (1987) included approximately 20 videos and exposed the work to an enthusiastic, near-capacity crowd. While producers of current works are encouraged to apply, there is no age restriction on the videos; in this way the showcase will offer the viewer a historical perspective of this very young, explosive motion/music phenomenon, as well as a glimpse of what's being produced in music video in Georgia currently. For further information call 352-4225.

Starting to Fit

On February 17,18,24 and 25th Quantum Productions will present *Starting to Fit* by Lil Friedlander, IMAGE Board member. Combining an audio text of short stories, projected images and a theatrical format, *Starting to Fit* tells the story of a westerner's vacation trip to Southeast Asia, which unexpectedly became a journey into personal identity. *Starting to Fit* offers not only a view into Asian cultures, but by telling the stories of two battered women, it explores the private motivations of friends and strangers, lovers and nations, and the feelings that surround the issues of gender, race, and love. This is a complex work that operates on many levels, emotionally and intellectually. It is not a travelog. *Starting to Fit* explores the human condition on our rapidly shrinking planet. This work was aired in its entirety on WKPFK Radio Pacifica. Performances will be held at TULA, 75 Bennett St., N.W. in Studio A-2 at 8:00 pm. Wine will be served and there will be an exhibition of Friedlander's still photography. Tickets are $6 and can be purchased at the door. For further information call Quantum Productions at 377-7777.

The New Year Brings *Small Miracles* to Life

notes by Edward McNally

Toni Pezone became the first IMAGE member to begin production on a new film in 1989 when she called for quiet on the set of *Small Miracles* in "downtown" Lithonia on Monday, January 2. The filming of two short, outdoor scenes set in 1940's New Jersey began a week's worth of shooting at several locations for Pezone's first feature film since her award-winning short *Rest Stop*.

The IMAGE Board member is producing a forty-five minute version of *Small Miracles* as the basis for several grant requests to finance the remainder of the feature production.

"It's a great way to begin the year," Pezone remarked. "This film is based largely on relationships between my parents and other members of my family during WWII, but the story it tells could be about any young couple who love each other and must confront the choices involved with having a child, especially during times of sacrifice." Pezone believes, "My film focuses on pressures facing women who come from families with strong traditions and emotional ties. It's important for me as a woman and as a filmmaker to convey those bonds and pressures through the details of an intimate film like this one."

Other IMAGE members working with Pezone on *Small Miracles* are Board member Pat Kilpatrick as Associate Producer, Ellen Emerson as First Assistant Director, John Berstein as Second Assistant Camera Operator, Lesley King working Continuity, and Edward McNally as Publicist.

The American Film Institute recently selected Pezone for their Directing Internship Program, an honor the Atlanta filmmaker hopes to enjoy later this year between producing and financing *Small Miracles* and planning her wedding to fiancee Bill Gulick.

Pezone hopes to arrange a pick up deal with distributors for *Small Miracles* at the annual convention of the Independent Feature Project.

VISIONS of U.S.
HOME VIDEO CONTEST
The world's first Home Video Contest gives you an opportunity to express your creativity. A unique competition that challenges you to create an original video production and have your work judged by video professionals – with a chance to win valuable Sony prizes.
Whether you're an artist, activist, or amateur, VISIONS OF U.S. is a terrific chance to express your vision of the world.
Submissions are invited in four categories:
FICTION – using video to tell a story
NON-FICTION – creating your own documentary
EXPERIMENTAL – using the video medium to its creative limits
MUSIC VIDEO – using an original score or previously published music
and originality will be the most important consideration in judging.
Choose Beta, VHS, or the new 8mm home video format to create and communicate your vision. Then submit your entry before May 1, 1989 for judging. If you are a winner, you will receive valuable Sony prizes.
WIN VALUABLE SONY PRIZES
All entrants will receive a cassette tape in Beta, VHS or 8mm FREE just for entering.
Each year, VISIONS OF U.S. entries are judged by a distinguished panel of professionals drawn from all areas of the entertainment industry; film creators and producers, T.V. personalities, music video stars and recording artists.
The Judges include:
Francis Coppola Academy Award Winning Director
Shelley Duvall Actress and Producer
Laurie Anderson Musician and Performance Artist
Billie Crystal Actor/Comedian
Quincy Jones Music Producer
Tina Yothers Star of TV's "Family Ties"
LeVar Burton Star of "Roots"/Host of "Reading Rainbow"
Jefferson Graham Feature Entertainment Writer/USA Today
FOR INFORMATION & ENTRY FORMS:
Write – Video Contest
Box 200
Hollywood, CA 90078
Call – (213) 856-7788
Sponsored by SONY Corporation of America • Administered by The American Film Institute

INFORMATION

EXHIBITION POSSIBILITIES

Submit videos and proposals: For possible exhibition, 1988-89. Individual work, all genres, formats, or proposals for shows, installation. Also seeking videos in black and white, all genres, formats. Honoraria available. Send to N.A.M.E. Gallery, att'n Video Committee, 700 N. Carpenter St., Chicago, IL 60622.

New Filmmaker's Showcase of the Collective for Living Cinema in NYC screens works in 16mm and super-8 by those who have not yet had access to other means of exhibition. Collective for Living Cinema, 41 White Street, N.Y., New York 10013. (212) 925-3926.

Film Crash: Submit your new films for regular screenings in Manhattan. Contact Matthew Harrison, 212 285-4476; Karl Nussbaum, 718 636-5496 or Scott Saunders 718 643- 6085.

CALL FOR ENTRIES

Atlanta Film and Video Festival. Juried competitive festival for new, independent narrative, documentary, experimental and student works of all lengths. Now in our 13th year. $5000 in cash and equipment prizes. Judges this year: Neil Seiling of Intermedia Arts and video artist Lisa Steele (video); Scott McDonald writer and critic and independent documentarian Jan Krawitz (film). Work must be produced in the last 2 years. Entry fee: $25. Format: 16mm, super 8, 3/4" or 1/2". Deadline Feb.10. Contact: Atlanta Film and Video Festival, IMAGE Film/video, 75 Bennett St.,NW, Suite M-1 Atlanta, GA 30309. 404-352-4225.

Newark Black Film Festival: June/July, NJ new independent films and videos created by black filmmakers or reflecting black culture invited to participate in 15th anniversary edition of festival. Runs six weeks in &July before large diverse audiences. Festival also presents Paul Robeson Awards to films embodying excellence in noncommercial independent filmmaking. All styles and genres sought. Cash awards totaling at least $4000 distributed among 4 films. Enter competition separately. Format: 16mm, 1'. 3/4', 1/2" preview on cassette preferred. **Deadline Feb. 15 for fest, April 5** for competition. Contact: Newark Black Film Festival, Newark Museum, 49 Washington St., Box 540, Newark, NJ 07101.

The 16th Athens Film and Video festival is accepting entries completed between March 1987-March 1988 not entered in previous Athens festivals. Prizes totaling $6000. categories: experimental, documentary, traditional narrative, experimental narrative, animation. Fees: $20-30 depending on length. Formats: 35mm, 16mm (silent or optical sound track), super 8 (no separate sound tracks), 3/4", 1/2". **Deadlines: video: Feb 10; film: March 17.** Include entry form. Contact: Athens International Film and Video Festival, P.O. Box 388, Athens, OH 45701. 614 593-1330.

The 22nd annual Humboldt Film Festival offers cash awards with special awards for experimental film, surrealism, work exploring the topic of peace. Formats: 16mm (silent or optical sound), 3/4", VHS, super 8 (silent or mag strip). Fee: $25. Deadline: March 6. Contact: Humboldt Film Festival, Theatre Arts Department, Humboldt State University, Arcata, CA 95521 707 826-3566.

Ann Arbor Film Festival call for entries. No special categories, guidelines or requirements for entries. Awards include To Berman Award to most promising filmmaker ($1000) and Marvin Felheim Award ($100); about $4000 in additional awards given at judges' discretion. Entry fee: $25. Format: 16mm. **Deadline March 3.** Contact: Ann Arbor Film Festival, Box 8232, Ann Arbor, MI 48107; 313 995-5356.

Call for Documentaries. The New England Foundation for the Arts is seeking videotapes and films for the eighth installment of the award-winning Mixed Signals series, four programs telecast on local cable television channels throughout New England in the Spring of 1989. Formats: 3/4", 1/2", or 16mm film. 58 minute length acceptable. **Deadline: March 3, 1989.** Submit films or tapes to Mixed Signals, New England Foundation for the Arts, 678 Massachusetts Ave., Cambridge, MA 02139.

Interactivity: a multi-disciplinary arts festival seeks VHS and 3/4" videos for possible screening. Include SASE. **Deadline: March 1.** Send to: Interactivity, Madison Arts Center, 211 State Street, Madison, WI 53703.

Houston International Film Festival, April 21-30, TX. 11th annual edition; receives largest number of of entries of international festivals (2500 last year) . Last year also saw premiere of 75 features from 21 countries. Over 200 shorts, docs, TV& experimental films shown. Wide range of categories Entry fee: $25-150. Format: 35mm, 16mm, 3/4", 1/2". Deadline March 1. Contact: J. Hunter Todd, director, Houston International Film Festival, Box 56566, Houston, TX 77256; 713 965-9955.

San Francisco Art Institute Film Festival wants to give exposure to the best of recently-produced artist-made cinema from around the world, with an emphasis on the controversial. This is the largest student run festival in the country, but entries are open to all; new filmmakers are encouraged to enter. Entries must be in 16mm or Super-8 film or 1/2" or 3/4" video and no longer than thirty minutes. Entry fee $15. For entry forms contact: S.F. Art Institute Festival, 800 Chestnut St., San Francisco, CA 94133. (415) 771-7020. Deadline: **March 6.**

Rochester International Amateur Film and Video Festival sponsored by 30-year-old Movies on a Shoestring, accepts entries of amateur ("made for purely personal satisfaction without any intention of financial gain") and non-theatrical (educational, sales, instructional, etc.) works. "Entries more than 40 minutes long are unlikely to be included in the festival." Acceptable formats: 16mm, 8mm and Super 8 films, 3/4" and 1/2" videos; entries should be in original formats. Entry fee: $7. **Deadline: March 18.** Contact: Movies on a Shoestring,Inc., P.O. Box 17746, Rochester, NY 14617.

The Whole Life Expo announces a call for new video works. Subject categories include but are not limited to: health and wellness, peace, spirituality, woman's issues, visionary art. The festival offers substantial cash awards and rental fees for category winners and other programs selected for exhibition. The deadline for application forms and tapes is **February 28, 1989.** Program may originate on any film or video format but should be submitted to the festival in VHS video only. For application forms contact: Karil Daniels, Festival Director, P.O. Box 40767, San Francisco, CA 94140-0767.

OPPORTUNITIES

Submit films for possible funding of production, postproduction. Support, limited funding for short, experimental narrative 16mm projects. Deadline: April 1, 1989. Send SASE to: Apparatus Productions, 225 Lafayette St., rm. 507, New York, New York 10012.

Cinema Department at San Francisco State University offers one tenure track position with emphasis in screenwriting and one tenure track position with emphasis in narrative film and production for fall of 1989. Assistant or associate level. For complete description and application procedures contact: Cinema Department, San Francisco State University, 1600 Holloway Ave., San Francisco, CA 94132. AA/EOE.

For over twenty years the Anthropology Center in Santa Fe, New Mexico has been pioneering a unique approach to documentary filmmaking by emphasizing rigorous hands-on training, and the importance of cross-cultural communication and understanding. A maximum of 20 students a year participate in the two-part, nine-month intensive program offered by the Center, which also has an accredited joint M.V.A. Program in Visual Anthropology with Temple University in Philadelphia. For more information contact The Anthropology Film Center, 1626 Canyon Road, P.O. Box 493, Santa Fe, New Mexico 87504-0493.

Umbrella Film: distributor of films and tapes on environment and public policy seeks new titles. Contact: Umbrella Films, 60 Blake Rd., Brookline, MA 02146; 617 277-6639.

Oakland Museum announces artist-in-residence program to bring artists into the museum to create innovative works. Selected video artist will receive $6,000 honorarium and will be expected to complete a project or projects during 6 month period including the creation of 30-minute video on museum. Contact: Barbara Levine, Art Dept.; 415 273-3005.

IMAGE
EQUIPMENT
FOR SALE

THIS MONTH:
SONY 1640
VIDEO CAMERA

CALL YVETTE
352-4225

WORKSHOPS

Introduction to IMAGE's 1/2" Video Editing System
D'Angelo Dixon

Learn how to effectively use IMAGE's new Panasonic 1820/1950/A95 VHS editing suite. This industrial grade, low cost, basic 1/2" editing is capable of a variety of special effects which include several types of posterization, mosaic, strobe and nine-frame freeze, all at the push of a button. **D'Angelo Dixon** is a multi-media artist and technical wiz who can make anything seem simple. Individualized *hands-on* video editing instruction will be arranged at the convenience of the instructor and student.

Location: IMAGE
Date/Time: Apptmts. arranged
Cost: $50/$35 - members

Shoot & Edit: An Individualized One-day Production/Editing Class
D'Angelo Dixon

This intensive workshop enables you to learn the entire production process, from concept to finished product, in one day. Each student will work with instructor D'Angelo Dixon individually during an 8-hour day consisting of 1 hour pre-production, 3 hours of location shooting, 3 hours of editing the footage at IMAGE, and 1 hour for dubbing the finished product. This course serves as a companion to IMAGE's **Introduction to 1/2" Video Editing,** with students having access to a Canon E708 chip camcorder and IMAGE's Panasonic AG 1/2" video editing system.

Location: IMAGE
Time/Date: Apptmts. arranged
Cost: $140/$120 - members

Music Video Workshop
Bill Thompson
Spencer Thornton

This workshop is a thorough introduction to the planning and shooting of a music video. The first session will be an overview of the production: technical requirements, crew assignments, song selection, and production design. The next session will be the production day. Class members will be expected to perform in various crew functions ranging from camera to sound, playback or lighting tech. The goal of the class is to produce a completed music video. All music videos made at IMAGE have aired on MTV. The bands are now being chosen, and classes will be held for all interested bands.
Bill Thompson and **Spencer Thornton** are local music video producers whose credits include work with *The Brains* and *The B-52s,*.

Location: IMAGE
Date/Time: To be announced
Cost: $135/$100 - members

Individualized Computer Graphics
Derek Hardison

Derek will provide five hours of individualized instruction in any facet of computer art, titling, and special effects. This course is recommended for all interested in computer graphics, independent film and video producers, and for Amiga owners.

Location: TBA
Time/Dates: Apptmts. arranged
Cost: $150/$120 - members

Media Production Grants: Where They Are and How to Get Them
Robin Reidy

This workshop is geared for the first-time grantseeker and those curious about what grants are available locally, regionally and nationally to independent media artists and producers. It is an introduction and overview of the grant-writing process, including information on funding sources and tips on writing fundable proposals. Extensive bibliographies and other information will be given out, with time allotted for a specific proposals or general questions.
Robin Reidy is the former Executive Director of IMAGE. She is also a media arts consultant, curator, writer, and an adjunct professor at the Atlanta College of Art.

Location: IMAGE
Date/Time: Tues., Feb. 7th, 7-10pm
Cost: $40/$30 - members

Amiga Computer Graphics
Derek Hardison

This workshop is designed to give an overview of how Amiga computer graphics interface with video. Examples will be shown to demonstrate the new technology and its uses and limitations as a low-budget means to create special effects, animation,and titles. After a lecture/demonstration, hands-on playtime will be possible based on the number of attendees.
Derek Hardison teaches computer graphics at Atlanta College of Art and owns Computer Slides & Video.

Location: IMAGE
Date/Time: Sat., Feb. 25, 1-4pm ,
Sat., Mar. 18, 1-4 pm **(repeat course)**
Cost: $40/$30 - members

Laser-Disc Editing
Craig Lovin

This seminar is designed specifically to introduce laser disc off-line technology to producers, directors, etc. The CMX 6000 editing system, available at Editworks, provides the same simplicity of handling pictures and sound as a film flat bed editing table, but with all the advantages of video technology. Editworks is a one-inch post-production facility that specializes in editing and is the first post-production house in the Southeast to offer laser disc editing.
Craig Lovin is the senior disc editor at Editworks.

Location: EDITWORKS - 1776-B Century Boulevard - 325-2289
Time/Date: Session I - Saturday March 11, 9am-12pm. Session II (repeat of I) 1pm-4pm.
Cost: $40/$25-members. Limit 8 per session.

The Fear and Loathing of A/B Rolling
Shellie Fleming

The basics of conforming (A/B Rolling) of 16mm film will be demonstrated. One of the last steps before the printing of a film, A/B Rolling is often a costly job that filmmakers turn over to their labs. Topics discussed and demonstrated will be proper preparation of leaders, logging and locating original material, and actual cutting. All demonstrations will use 16mm reversal film.

Shellie Fleming is an award winning experimental film artist, teacher, and IMAGE's Program/Publicity Director

Location: IMAGE
Time/Date: March 4, 10 - 1pm
Cost: $30/$25 - members

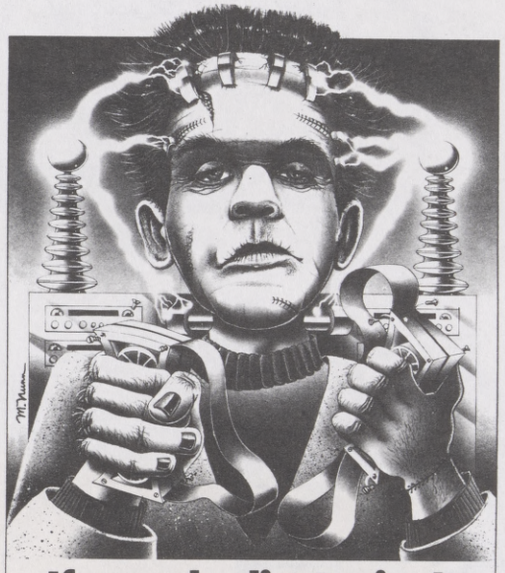


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IMAGE Workshop/Membership Form

IMAGE is a non profit media arts center founded in 1977 to assist, encourage and promote independent, non-commercial film and videomakers and to cultivate and strengthen the audience for their work. **IMAGE** operates a film and video center which includes among its programs: equipment rentals, screenings, workshops, a monthly newspaper, the Annual Atlanta Film & Video Festival, advocacy for media arts locally and nationally, and an information center:

All individual memberships include:

___ Subscription to the **IMAGE** newspaper and other special mailings
___ Reduced fees for **IMAGE** workshops, seminars, and screenings
___ On-line discounts for production services
___ Information and support from from the independent film and video community

Name _____

Address _____

City/State/Zip _____

Telephone: Home _____ Office _____

Occupation _____

Works Available for Screenings _____

I'd like to attend the following IMAGE Workshops *Fees*

1. _____ _____
2. _____ _____
3. _____ _____

I'd like to become a member of IMAGE

Student/Senior Citizen---$20	_____
General -- $35	_____
Non-profit Organization -- $100	_____
Corporate -- $250	_____
Friend of **IMAGE** -- $100	_____
Joint **IMAGE/AIVF** Membership (includes *INDEPENDENT* Subscription)--$70	_____
Equipment User -$25 additional	_____
Total	_____

REGISTRATION

Registration deadline is the Friday prior to the starting week of each workshop. If the minimum enrollment has not been reached by the registration deadline, the workshop shall be cancelled. Late registration for any class must be accompanied by a $5 late fee. Space may be reserved for a class any time prior to each workshop registration deadline by submitting the registration application with at least one half (1/2) the cost of each workshop desired. In order to retain guaranteed enrollment status, final payment is required by 5:00 pm of each registration deadline date.

PAYMENT

Please make checks payable to IMAGE and submit, with registration application, to IMAGE Film/Video Center, 75 Bennett St., N.W., Suite M-1, Atlanta, Georgia 30309. You may now charge IMAGE workshops on your VISA or MASTERCARD, by phone or mail. We will need your complete card number, the expiration date of the card and your full signature (or name if by phone).

REFUNDS

No refunds after 5:00 pm on the date of the registration deadline dates. Full refunds shall be made in the case of any workshops cancelled by IMAGE.

As an IMAGE member, I am interested in volunteering my help in the following area (s):

Workshop Series __ Newspaper ___

Screenings/Festival __

Publicity/Promotion __ Membership __

Fundraising __

Payment by:

VISA ___ MasterCard ___ Card # _____ Exp. Date _____

Check ___ Check # _____ Signature _____ Office UseOnly: _____

authorization number

IMAGE
FILM/VIDEO CENTER
75 Bennett Street, N.W., Suite M-1
Atlanta, Georgia 30309
(404) 352-4225

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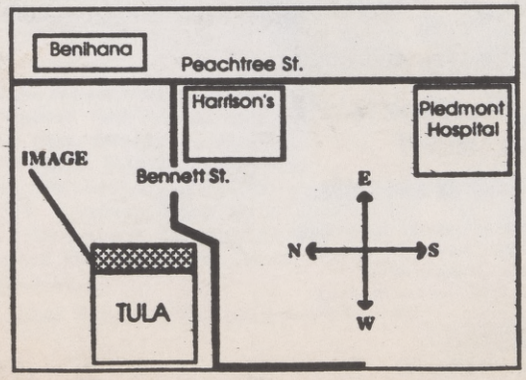

S F Cinématheque
4800 Potrero Ave
San Francisco CA 94110

LONDON FILM MAKERS CO-OP

CINEMA EVENTS

FEBRUARY
MARCH 1989

OPEN SCREENINGS:
Tuesday 31st January
Tuesday 28th February
8.00pm

Film makers are invited to show 16mm and Super 8 film as well as 35mm slides. Unfinished work is particularly welcome.
ADMISSION FREE

OUR CINEMA SPACE IS AVAILABLE FOR HIRE FOR SHOOTS AND THEATRICAL/DANCE/PERFORMANCE EVENTS. PLEASE CONTACT MOIRA ON 586 8516.

LONDON FILM MAKERS CO-OP
42 GLOUCESTER AVENUE,
LONDON NW1

LFMC CINEMA
Refreshments are available before screenings and during any intervals.
Cinema Telephone: 586 8516
Cinema membership: Annual £2.50, temporary 30p
Cinema Tickets: £2.50 or £1.80 for UB40s, students and OAPs. Children £1.00

LFMC DISTRIBUTION
The LFMC is a leading distributor of experimental and avant garde films. The distribution catalogue lists over 1,000 titles by film-makers from Britain and overseas. For more information contact Tom or Pier – Monday-Friday – in the LFMC Office.
Distribution Telephone: 586 4806
*Films marked with an asterisk are from LFMC distribution.

LFMC WORKSHOP
The workshop has a good range of 16mm and Super 8 film production equipment and three fully-equipped editing rooms. We also have black and white printing and processing facilities and an optical printer. Please phone or call in for details.
Workshop Telephone: 722 1728
Opening Times: 10am – 6pm Tuesday – Saturday

Public Transport: Camden Town or Chalk Farm Tube. Buses: 24, 29, 74, 134, 253 to Camden Town; 31 and 68 to Chalk Farm

bfi

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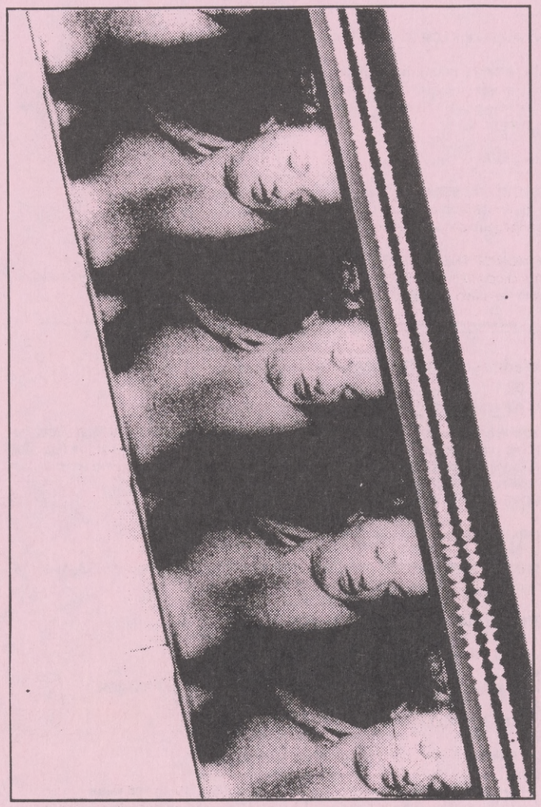
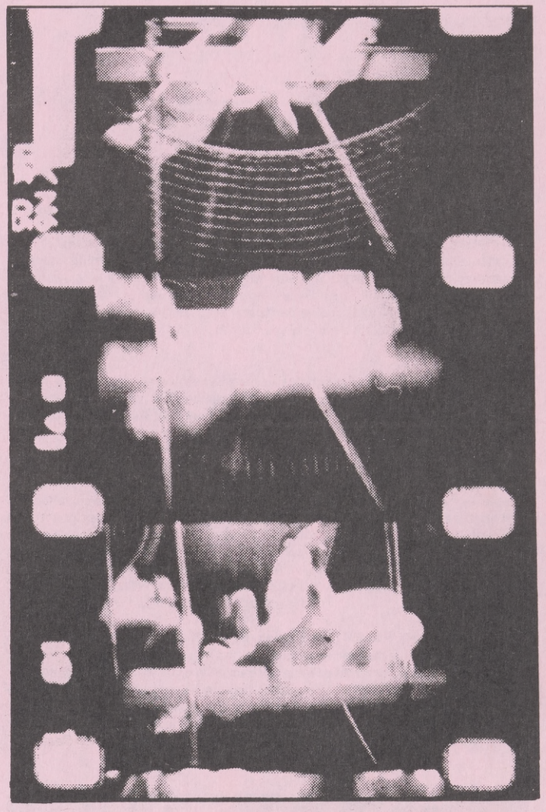


MARILYN TIMES FIVE 2nd Feb



NOTES ON THE CIRCUS March 3rd

A LEGEND FOR FOUNTAINS 22nd Feb

Wednesday 1st March
8.00
FILMS FROM ROME

GOODBYE IN THE MIRROR (Storm De Hirsh, Italy, 1964) 80 mins
A dramatic feature shot on location in Rome. Centered around the adventures and illusions of three girls living abroad, the film explores their restlessness and personal involvements in assuming the role of woman as hunter.
"From beginning to end the film spectator's pleasure and understanding is enhanced on that same social filmic scale of the grand experimentalist, Rosselini...the turning streetcar, the protagonists Mari and Marco, the sweeper, the scurrying nuns...the very amusing: 'I Wish I Was A Fascinating Bitch': the visual melodies as conceived in the walk episodes, which alternate between one character and another... the sense of existence in the tradition of Rene Clair's *Sous Les Toits De Paris.*"
Gregory Markopoulos

INTERVAL
9.35
ROME OPEN CITY (Roberto Rosselini, Italy, 1964) 102 mins
Set during the German occupation of Rome, the interlinked stories of a Resistence worker, Pina, the young woman who conceals him from the Germans, and a priest who is also working for the Resistance . *Rome, Open City* has become the emblematic Rossellini film, and a touchstone of 'neorealistic' cinema. The reliance upon non-professional actors, the use of a hand-held camera, the collectively produced script, the financing of the film from sources outside the industry, and a narrative which largely subordinates the individual to the social process, are all elements which together define 'neorealism'.

Friday 3rd March
8.00
DIARIST FILM

TAILPIECE (Margaret Tait, Scotland, 1976) 10 mins
"*Tailpiece* covers the time of finally emptying a long-time family home, with its personal memories and connection with some of my own work. Fragments of verse, along with young children's voices released into the emptying rooms and staircases, and an ersatz 'pop' music track, clarify the familiar and the alien in the situation. *M.T.*
+
IN GRANDFATHERS FOOTSTEPS (Anne Rees Mogg, Br, 1983) 33 mins
"In *Grandfather's Footsteps* the filmmaker re-evokes the presence of her great-grandfather, Henry Stiles Savory, a Victorian clergyman, photographer and scientist. It's not a costume drama; bringing his writings, and his personal effects - books, machines, photographs - Anne Rees-Mogg emphasizes her own links with him and his prioccupations. She achieves a real sense of timelessness." *Jo Comino*
+
VALSE TRISTE (Bruce Conner, USA, 1967) 5 mins
A frank autobiographical piece about the filmmakers childhood. An eulogy for a lost time, and evocation of midwest life and landscape.

INTERVAL
9.10
NOTEBOOK (Marie Menken, USA, 1962) 10 mins
Marie Menken began making films in 1945 and had a significant influence on many of the filmmakers in the American Avant Garde of the sixties. *Notebook* consists of notes, fragments and observations of water, rain flowers and light in lyrical sections which prefigure the home movie approach to film, later developed by people like Brakhage and Mekas.
+
THE WONDER RING (Stan Brakhage, USA, 1955) 6 mins
The world as seen through the eyes of a child on a merry-go-round.
+
NOTES ON THE CIRCUS (Jonas Mekas, USA, 1969) 10 mins
+
IMAGINING OCTOBER (Derek Jarman, Br, 1984) 30 mins
"It also contains Jarman's most searching account of the creative process, objectified significantly through the image of a painter at work. It is as if the visit to Russia that the film partially documents (sitting in Eisenstein's chair) had pushed Jarman into a more objective assessment of his own position and his place in a putative film culture."
Tony Rayns, Afterimage.

Wednesday 8th March
8.00
SITUATION PERFORMANCE

Tonight the group who grew out of the Situation Cinema mixed media artists will present a piece, specially planned for the LFMC space. In three pieces: the first section will involve an array of images in many projectors which will be activated by the breaking of a light beam by movement of people. This installation set up will move to a more traditional cinema viewing system in rows of chairs. Finally the piece will comment on itself ....The Group have presented successful shows throughout England and Wales. This will be their first London event. Members include Ginny Farman, Clair Oboussier, Vong Phaophanit, Greg Pope and Oliver Sagar.

SECRET CINEMA

The London Filmmakers Co-op Library has a remarkable collection of experimental and independent film from the 1920's up to the present day. To commence 1989, the cinema takes a look through the archives, focusing on recurring themes for artist filmmakers.
Many of the films display a fascination with old or found footage. Images are reappropriated for social and political questioning, the comment becoming satirical and often humourous. There is no shortage of wit, or comical play in the avant garde, as can be seen every Friday night in February with programmes representing everything from the bizarre and biting to the whimsical.
The desire to translate eroticism and sensuality through film is another fascination in many of these films. There will be erotic highlights in both celebrations in February: Valentines and the "Secret Cinema" benefit evening. The season takes it's title from the launching of the SECRET CINEMA programmes organised by Michael Maziere, which will continue throughout the year, as benefits for the new LFMC catalogue. The programmes will highlight the diversity of the experimental work that will be featured in the complete catalogue.
Personal Cinema has always remained close to home movie making, and early March sees a programme of intimate visual diaries. Also in March, the group which evolved out of Situation Cinema will present a new piece specially prepared for the LFMC.
Mixed with the old and new from the LFMC library, will be relevant, independent and feature films which display the influences the different practises have on each other.
There will also be four new films premiering, including two from San Francisco. Finally, in memory of Salvador Dali, an evening with the Surrealists.
The Palm Court will now be an exhibition space with rotating shows of installations, mixed media and painting. February will begin with Slade Postgraduate Nicholas Lowe presenting a series of works titled "SAFE SEX (EXPLAINED) AN EXPLORATION".
Thanks to Dave Curtis, Noski Deville, David Finch, Tom Heslop and Michael Maziere

MOIRA SWEENEY

Thursday 2nd February
8.00
FOUND FOOTAGE FILMS FROM SAN FRANCISCO

THE FILMS OF BRUCE CONNER

Bruce Conner, like Joseph Cornell among many, made films as extensions of his collage sculptures. All the images are culled from old newsreels, documentaries, educational and industrial films and advertisements. They are synthesised into new pieces contrasting the footage often in an explosive manner. "Conner is not naive in his vision of doom. Everything he shows us has the primal actuality of the newsreel or the secondary reality of the images of violence we encounter in popular entertainment".

Visionary Film

A MOVIE (1958) 12 mins
REPORT (1963 - 67) 13 mins
MARILYN TIMES FIVE (1983) 13 mins
MONGOLOID (1978) 4mins
AMERICA IS WAITING (1983) 4 mins
+
RED TRAIN GREEN TRAIN (David Leister, Br, 1989) 5 mins BRITISH PREMIER
David Leister's 3D classic film. Bring your own glasses. A looped film with a twist and a happy ending.

INTERVAL
9.15
OTHER RECKLESS THINGS (Janis Crystal Lipzin, USA 1984) 20 mins.

"*Other Reckless Things*, a response to a bizarre newspaper account of a woman in Ithaca, N.Y. who performed a Ceasarean section on herself, is a daring yet subtle reflection on the anomalies of birth and self-mutilation."

Kate Regan, San Francisco Chronicle

"the film alternates clinical medical footage of a conventional Caesarean section in a hospital with clips of the news report bringing into question issues of invasion of privacy, voyeurism, control over ones body and the use of technology in situations that may not require it. Zweig's text-sound..is as chilling and charged as the film's images..."

Will Torphy.

ROCKETKITKONGOKIT (Craig Baldwin, USA, 1986) 27 mins BRITISH PREMIER
This film from a younger San Francisco filmmaker also employs existing imagery to make a critique of the social, economical and political workings in different states in North Africa with particular reference to the development of a nuclear industry (with European money) amidst famine conditions.

During the evening David Leister will present unique archival footage in the cinema and Palm Court.

Friday 3rd February
8.00
HUMOUR

A programme of films employing a bizarre and surreal type of humour. Macabre fantasies....black humour.....anarchic visions...

BLUE MOSES (Stan Brakhage, USA, 1964) 11mins
An unusual film for Brakhge, which is partially an attack on the early sixties Realism Cinema in Europe. The actor assumes different guises from the history of acting: classical Greek, Shakespearean, singing and proclaiming to the camera.

"A Meat Enigma"

+
THE HOUSE THAT JACK BUILT (George Saxon, Br. 1986) 7 mins
A burlesque, using a mixture of song and pantomime, in which a string of characters come to life in a comic circus of adventures. The humour however, belies the underlying sinister comment on our times.....
+
Three crazy films from San Francisco's RALPH RECORDS. Guaranteed to stun.
THIRD REICH AND ROLL (The Residents, USA, 1978) 5 mins
HELLO SKINNY (The Residents, USA, 1979) 3 mins
ONE MINUTE MOVIES (The Residents, USA, 1980) 5 mins
+
LE BALLADE DES AMANTS MAUDITS (Roland Lethem, USA, 1967) 12 mins.
A jealous girl spies on her former lover as he sits with his new girlfriend. She goes to her room and concocts a steaming poison, the alchemical essence of their past relationship. At night she creeps into the lovers' room and injects the poison through the man's ear and the girl's abdomen: the couple wake up transformed into hideous beasts. The poisoner is, however, destroyed by the vampires she has created.

INTERVAL
9.05
CHARLES ET LUCIE (Nelly Kaplan, Fr, 1979) 98 mins
The bizarre adventures experienced by an elderly Parisian couple when they attempt to claim a fortune left by a long lost cousin. The Spanish tradition and representation of fantasy are the twin bases of Nelly Kaplan's film making, and, influenced by the experience of May '68, her aim is to find ways 'to take dreams for real'. Charles and Lucie, although dressed like the tramps of silent cinema, have their roots more firmly in the music-hall and cafe-theatre.

Saturday 4th February
7.30
SALVADOR DALI TRIBUTE

Salvador Dali died on 23rd January 1989. We will present a programme of films which he was involved in from the the '20's as part of the Surrealist Movement with Bunuel; up to 1945, in *Spellbound* where he constructed the amazing dream sequence.

UN CHIEN ANDALOU (Luis Bunuel, Salvador Dali, Fr 1929) 17 mins
L'AGE D'OR (Luis Bunuel, Salvador Dali, Fr, 1930) 63 mins
+
SPELLBOUND (Alfred Hitchcock, USA, 1945) 111 mins
NB. Note 7.30 early starting time.

Wednesday 8th February
8.00
DECODINGS

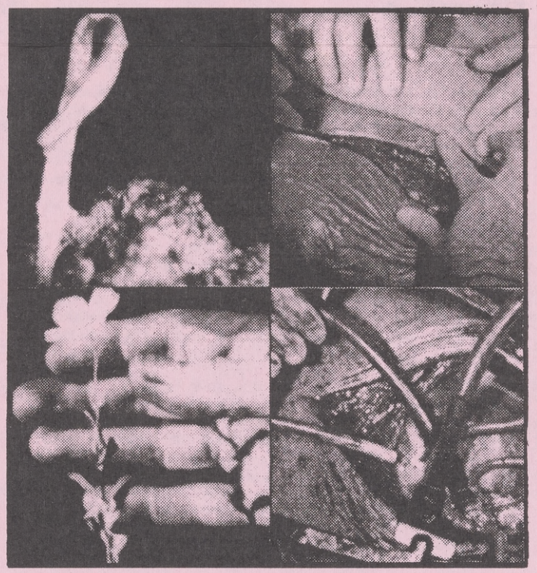
A programme of films offering differing interior perceptions and readings of the exterior world.

TEN CENTS A DANCE (PARALLAX) (Midi Onodera, Can,1985) 30 mins
"Parallax is the apparent change in the position of an object resulting from a change in direction or position from which it is viewed." *Ten Cents A Dance* employs formal devices in a manner that is exceedingly simple yet very effective - its subject matter, sexuality and communication, gains depth and poignancy through the split screen configuration. This seperation gives a touching evocation of aloneness and spaces between people.
+
ALFALFA (An Alternative Alphabet) (Richard Kwietniowski, Br, 1987) 9 mins
A short film about sexuality and language from a gay perspective. Terms of abuse for male homosexuals are placed next to expressions from their subculture, to see if the existence of one discourse makes the other necessary.
+
DECODINGS (Michael Wallin, USA, 1988) 15 mins BRITISH PREMIER
" This sadness, this desire to read things retrospectively, is exemplified in the sombre tones of his most recent film, *Decodings*. The film is made up entirely of archival footage from what seems like 1940s and '50s educational films, a half-arch, half-poignant voice over, and a track of music from Prokofiev. The text attributes coming-of-age rituals and boyhood bonding to glimses of boys' school activities, competitions, experiments with mercury, and stunts in fire and water. A secret life of primordial love is implied, in addition to a mythical union among a tribe of 'wild boys', like William Burrough's".

Todd Haynes "A Queer Kind Of Film" AFTERIMAGE

+
PICTURES ON PINK PAPER (Lis Rhodes, Br, 1982) 35 mins
"In Liz Rhodes' closely textured work, pictures and meanings are experimented with, brought richly together or pared down to abstraction in order to challenge or recreate. She shows us how the apparent 'inevitability' of 'the natural' and immutability of 'the normal' are held neatly in place..There are numerous threads and layers, of possibilities and contradictions, as the film moves between what is heard and what might be spoken; was known and is now seen,"

Circles Catalogue



DECODINGS 8th FEB

Friday 10th February
8.00
HUMOUR

These films draw on the every day drama of life for their humour. A certain whimsy sometimes existing. By contrast the films in the second half are biting satires on religion.

LITTLE STABS AT HAPPINESS (Ken Jacobs, USA, 1963) 18 mins
+
AND ALL THOSE HOURS IN THE PADDY FIELDS (Candy Guard, 1985) 9 mins
An hilarious jouney with a women around town and back home again.
+
LA VACHE QUI RUMINE (The Chewing Cow) (Georges Rey, Fr, 1970) 3 mins
A still frame shot, a chunk of reality; nothing has been altered; she was chewing before, she was chewing after.
+
KLIPPERTY KLOP (Andrew Kotting, Br 1984) 12 mins
+
ENTR'ACTE (Intermission) (Rene Clair, Fr, 1924) 21 mins
Not a piece of revolutionary fervour, rather it is graceful and charming, sending characters rushing around Paris at super speed - or breaking them down to dream like slowness.

INTERVAL
9.00
THE DIVINE MIRACLE (Daine Krummins, USA, 196?) 9 mins
A bizarre animation based on the crucifiction theme. *The Divine Miracle* is amusingly sacreligous and visually delightful.
+
SIMON OF THE DESERT (Luis Bunuel, Mex, 1965) 45 mins
A wickedly funny, stingingly anti-clerical, ever apocalyptical vision centering on a saint who has been sitting atop his pillar for six years, six weeks, and six days.

Wednesday 15th February
8.00
VALENTINES SPECIAL

To celebrate Valentines day, will be a programme of poetic and erotic films. From the homo-erotic imagery in Tom Chomont's musically patterned diaries to the beautiful fluidity in 'Blues Transit' these films share concerns with expressing the sensual and tactile qualities of the body.

LOVE ("A1") (Takahiko Iimura, Japan, 1962) 12 mins
+
ORANGE (Karen Johnson, Br, 1969) 3 mins
+
PHASES OF THE MOON (THREE SHORT FILMS) (Tom Chomont, USA, 1968) 14 mins
+
THE KISS (Annabel Hands, Br, 1985) 3 mins
+
BLUES TRANSIT (Barbara Theil, Ger, 1987) 8 mins
+
KALI FILM -KISS (W+B Hein, Ger. 1988) 3 mins BRITISH PREMIER
+
CHANT D'AMOUR (Jean Genet, Fr, 1950) 23 mins

INTERVAL
9.30
THE HONEYMOON KILLERS (Leonard Kastle, USA, 1969) 106 mins
Based on the *'Lonelyheart Murders'* of the late '40s, Leonard Kastle's only film to date is a remarkably unblinking and sombre study of sexual repression and violent murder in the heartlands of America, filtered through an operatic sensibility. A scant 150,000 dollars were available for the film, but Kastle is adamant that the decisions taken on the production (no stars, all location shooting, black and white photography, no artificial lighting) were taken to achieve a greater sense of authenticity. The murders are neither glossed over, nor exploitatively dwelt on, but shown in an impassive light that strips sentimentality from murder and victim alike.

Videos, Hearts and Champagne in the Palm Court.

Friday 17th February
8.00
HUMOUR

Comical discontinuities and dismantling of the conventional relationship between script, image and sound, make up this witty programme.

ITCH-SCRATCH-ITCH-SCRATCH (Manuel De Landa, USA, 1977) 8 mins
+
DEAR PHONE (Peter Greenaway, Br, 1976) 17mins
Static shots of manuscripts detailing various fantasies all revolving around protagonists with the initials H.C. and their use of the telephone are juxtaposed with shots of red telephone boxes, and are accompanied on the sound track by a narrator reading text, punctuated with the sounds of phone faults, the speaking clock and crossed lines.
+
SYNTAX (Martha Haslanger, USA, 1974) 14mins
"Syntax is a small gem, exhibiting ... a kind of joyful, competent wit and strength. Haslanger prowls her camera through several rooms in an ordinary middle class house while her voice-over describes what we are about to see or have seen, never what is actually on the screen, wringing the changes of the relationship of the spoken word, image and the printed word. It is a wonderfully self-contained and seductive film."

Jump Cut

+
POLKA FOX (Hannelore Kober and Jonnie Dobele, Ger, 1982) 4 mins
+
GIRL CHEWING GUM (John Smith, Br, 1976) 12 mins
"In *Girl Chewing Gum*, an authoritative voice over preempts the events occuring in the image, seeming to order not only the people, cars and moving objects within the screen but also the actual camera movements operated on the street in view."

Michael Maziere

+
WHATS WRONG WITH THIS PICTURE (George Landow, USA, 1972) 5 mins

INTERVAL
9.15
KITCHEN (Andy Warhol, USA, 1966) 60 mins
Featuring Eddie Sedgewick.

POLKAFOX 17th Feb

Wednesday 22nd February
8.00
THE FILMS OF JOSEPH CORNELL

"Among the barren wastes of the talking films there occasionally occur passages to remind one again of the profound and suggestive power of the silent films to evoke an ideal world of beauty, to release unsuspected floods of music from the gaze of human countenance in its prison of silver light ... We are grateful to Hedy Lamarr, the enchanted wanderer, who again speaks the poetic and evocative language of the silent film, if only in whispers at times, beside the empty roar of the sound track...."

Joseph Cornell

Cornell's brief forays into film-making were of two sorts. The 'collage' films, made early in his career were assembled from found materials ("evanescent fragments unexpectedly encountered"). Later he made evocations of favoured places in NewYork City - Flushing Cemetery, Union Square, the Third Avenue Elevated Railway. These were photographed according to Cornell's instructions by two young filmmakers, Stan Brakhage and Rudy Burckhardt.

COLLAGES
ROSE HOBART (1939) 19 mins
THE CHILDREN'S PARTY (1940's - 1968) 8 mins
COTILLION (1940's - 1968) 8 mins
THE MIDNIGHT PARTY (1940's - 1968) 3 1/2 mins

INTERVAL
9.00
THE AVIARY (1955) 5 mins
A LEGEND FOR FOUNTAINS (1957-70) 17 mins
ANGEL (1957) 3 mins
NYMPHLIGHT (1957) 8 mins

Friday 24th February
8.00
SECRET CINEMA - Catalogue Benefit

A programme of brilliant films with all profits to go towards the publication of the new London Filmmakers distribution catalogue. From 60's gems, cult, occult, taboo, and humourous to current shorts this programme will not only be intelligent, entertaining and fun, it will make visible some of the wealth of the unique collection of films available and distributed by the Filmmakers Co-op. In hommage to Paul Bartel's hilarious cult film 'Secret Cinema' this evening will have many surprises....so COME, SEE & ENJOY.

'FILM NUMBER 1' (David Crosswaite, Br, 1971) 10 mins
'FUNF FILMS' (Peter Rohr, Ger) 8 mins
'TV' (Kurt Kren, Ger, 1967) 8 mins
'PIECE MANDALA. END WAR' (Paul Sharits, USA, 1966) 5 mins
'ALL MY LIFE' (Bruce Baillie, USA, 1966) 5 mins
'LOVE LOVE LOVE' (Mike Nyman, Br, 1968) 5 mins
'BOOBS A LOT' (Aggy Read, Br, 1968) 3 mins
'IN QUEST OF MEAT JOY' (Carole Schneeman, USA) 17 mins
'COUCH' (Andy Warhol, USA, 1964) 20 mins

INTERVAL
'IMAGINARY II' (Moira Sweeney, Ire, 1989) 4 mins
'BLOOD SKY' (Michael Maziere, Br, 1986) 4 mins
'COMET' (Andrews C & Jones V, Br, 1986) 3 mins
'WRITE' (Anna Thew, Br, 1983) 3 mins
'DUO CONCERTINA' (Larry Jordan, USA, 1962-4) 9 mins
'PERFORCE' (Baruchello, It) 15 mins
'LE VAMPYRE DE LA CINEMATEQUE' (Roland Lethem, Fr, 1971) 16 mins
'REFLECTIONS ON BLACK' (Stan Brakhage, USA, 1955) 12 mins
'SECRET CINEMA' (Paul Bartel, USA) 28 mins
Plus drinks and videos in the Palm Court.
This programme was written, conceived and organised by Michael Maziere.

1989 WHITNEY BIENNIAL FILM EXHIBITION

The American Federation of Arts Film/Video Program

The 1989 Whitney Biennial film and video selections offer dramatic evidence of the media arts' vital position in contemporary American culture. Driven by neither the art marketplace nor the commercial television and motion picture industries, these works articulate aesthetic, theoretical, and ideological propositions crucial to our modernist and postmodernist concepts of representation and interpretation.

This year's Biennial presents short and feature-length films within the genres of narrative, documentary, animation, and the avant-garde. Such independent cinema—personal, poetic, and oppositional—continues a rich vanguard tradition begun nearly one hundred years ago when the first moving images were recorded on celluloid.

The program of films is complemented by single-channel videotapes—documentary, narrative, and abstract image-processed works—which deal with issues related to film and the other arts yet are uniquely determined by the electronic medium and its conduits of distribution and exhibition. Such works continue a practice that dates to the early 1960s, when artists first appropriated the technology of television within a culture that was reexamining the material basis and definitions of art and art making. Created for the television set, video art posits a radical alternative to broadcast television and proposes to build a sophisticated video culture for the late twentieth century.

The 1989 Biennial has as one of its subtexts the growing dialogue between film and video generated by the increasingly active movement of artists between the two media. Equally significant is the impact on these historically distinct forms of the changing technologies of information processing and communication. Moreover, the selection seeks to acknowledge the multiplicity of cultures which informs recent developments in American independent film and video art. The privileging of traditional art forms is being challenged today as art is introduced into the public sphere through the media of our time. The challenge of this and future biennials is to chart and interpret these changes within an expanding media culture.

John G. Hanhardt
Curator, Film and Video
Whitney Museum of American Art

PROGRAM 1 (84 minutes)

This Time Around
Jane Aaron
1989, 5 min., color

The Last Night of Rasputin
Eleanor Antin
1989, 37 min., b&w

Cooperation of Parts
Daniel Eisenberg
1987, 42 min., color

PROGRAM 2 (117 minutes)

Plain Talk and Common Sense (Uncommon Senses)
Jon Jost
1987, 117 min., color

PROGRAM 3 (82 minutes)

Decodings
Michael Wallin
1988, 20 min., b&w

Mayhem
Abigail Child
1987, 20 min., b&w

Damned if You Don't
Su Friedrich
1987, 42 min., b&w

PROGRAM 4 (71 minutes)

Reverse Transcriptase
Sandy Moore
1988, 10 min., color

The Red Thread
Larry Gottheim
1987, 16 min., color

Bosque Del Apache
Linda Klosky
1988, 17 min., color

Alaya
Nathanael Dorsky
1987, 28 min., color

PROGRAM 5 (79 minutes)

Endangered
Barbara Hammer
1988, 18 min., color

The Lighted Field
Andrew Noren
1987, 61 min., b&w

PROGRAM 6 (87 minutes)

Who Killed Vincent Chin?
Christine Choy and Renee Tajima
1988, 87 min., color

All films are 16mm.

PROGRAM 1

This Time Around
by Jane Aaron. 1989, 5 minutes, color

The history of the American independent film owes much to contributions made by animation artists. While independent animation includes a wide range of styles and forms, most of these works bear little if any resemblance to the narrative and technical conventions of the television cartoon or the Hollywood cinema animation.

Within this alternative tradition, Jane Aaron has fashioned a lyrical and poetic oeuvre distinguished by its fusion of drawn forms and live action. Rather than animating only the drawing, shot by shot, she places the drawing within a natural environment, shooting each frame so that the drawing becomes a living presence within the scene. In THIS TIME AROUND, Aaron explores the camera's point of view as it rotates through various spaces, with the object in front of the lens assuming different scales and shapes according to the perspective behind it. A witty and playful work, THIS TIME AROUND creates a unique form of film animation with lyrical economy.

The Last Night of Rasputin
by Eleanor Antin. 1989, 37 min., b&w

Performance art has been an important part of the history of American contemporary art, and the work of Eleanor Antin holds a distinguished place in that history. Within a complex set of art objects, Antin creates a character or alter ego as the central icon: the ballerina Eleanora Antinova, who has been the subject of a number of performances, films, videotapes, and installations. The celebrated Russian ballerina, exiled from post-Revolutionary Russia, is a lost soul traveling the cultural terrain of the West.

In THE LAST NIGHT OF RASPUTIN, directed by a new Antin persona, Yevgeny Antinov, Eleanor Antin presents her most spectacular *mise-en-scene*, a film with black-and-white photography and elaborate sets that conveys the atmosphere of a period film. Through her strategies of appropriating all art forms and genres for Antinova, Antin continues her dialogue with art and the creative spirit through fiction and image making.

Cooperation of Parts
by Daniel Eisenberg. 1987, 42 min., color

In COOPERATION OF PARTS, Daniel Eisenberg uses Jewish proverbs and his own travels to Europe to create a personal meditation on himself as the child of a Holocaust victim. COOPERATION OF PARTS is not a literal documentary or narrative but a complex poetic text that constructs a dialogue with history through written and spoken statements and an inquiring camera. The film looks at the past through historical monuments and juxtaposes these shots with scenes of daily life in the cities of Eastern Europe.

Fusing the personal diary tradition with the formal concerns of conceptual cinema, Eisenberg's film vividly recreates his visits to towns in Poland, locales that offer mute testimony of the concentration camps where his family was destroyed. This is a moving and compelling self-portrait created through the vision of the present and the memory of the culture, places, and people of the past.

PROGRAM 2

Plain Talk and Common Sense (Uncommon Senses)
by Jon Jost. 1987, 117 min., color

Jon Jost has had a unique career as a low-budget filmmaker driven by a desire to make films that convey his independent spirit. His best works are characterized by an intuitive narrative style that captures the nuances of an America too often guided by greed and consumer culture.
PLAIN TALK AND COMMON SENSE (UNCOMMON SENSES) is an epic essay on the State of the Union, a witty and ironic commentary on America's political, cultural, and mental health. Framed by a prologue and epilogue, this ten-part feature takes us across the United States as Jost reflects on the American landscape, both its physical topography and the political reality that is eating away at the myth of American life. PLAIN TALK AND COMMON SENSE reflects on a society that supports a state aparatus whose full impact on our daily lives is generally ignored—the majority of people being more comfortable living with the prepackaged myths of our past than confronting the realities of history.

PROGRAM 3

Decodings
by Michael Wallin. 1988, 16 min., b&w

The appropriation of found footage from commercial and scientific films has a long tradition in the independent cinema. Bruce Conner's A MOVIE (1958) and REPORT (1963), composed of footage from newsreels and entertainment films, are landmark works in the history of that genre and in the art of film. Today, when "appropriation" has taken on such power as a code word within the art world, it is important to recognize the history of this strategy and the role it has played in film aesthetics. The refashioning of found images into new narrative forms has become, for artists such as Michael Wallin, a potent commentary on the production of textual meaning.

Wallin's achievement in DECODINGS is to create a powerfully inventive work that conveys with dramatic intensity strong feelings of remembrance and loss from images that have been extracted from cultural artifacts. In this case, Wallin uses a variety of educational, scientific, documentary, and newsreel films structurally recombined to focus on the representation of the male figure. Wallin's gay aesthetic and contemplative methodology reveals the dominant cultural coding of the male. A voice-over narrates different experiences that convey a desire for personal reconciliation and contact with other human beings. Wallin has succeeded in creating from various sources a work that emphasizes the fragility and ultimate vulnerability of human expression and relationships.

Mayhem
by Abigail Child. 1987, 20 min., b&w

One of the most interesting bodies of poetry to emerge in recent years is that of the Language poets, active in New York and San Francisco. These artists are exploring the codes of language through the semantic and syntactical structures of narrative, meaning, and comprehension. Abigail Child, a poet in this school as well as a filmmaker, has created a number of films that investigate the meaning of the image as it is syntactically structured and related to the spoken and written word in edited sequences.

MAYHEM plays with narrative and *mise-en-scene*. The scenes, which suggest fragments of detective thrillers, are shot in different styles, such as the expressionistic lighting of *film noir*, and explore melodrama and the reading of sexual identification and violence. The film concludes with an actual pornographic short from the early French cinema, which tells the story of a Peeping Tom watching two women making love. He is caught and made to serve them. These characterizations of gender and sexual identity are graphically foregrounded in a found text that reinterprets the mixing of genres and codes in the first part of the film.

Damned if You Don't
by Su Friedrich. 1987, 42 min., b&w

In recent years a new generation of filmmakers has begun to incorporate multiple dimensions of narrative and critical analysis into the text of their films. These works function as poetic metatexts that reflect on their own creation and on the notions, myths, and politics of their reception by the viewer.

Su Friedrich's DAMNED IF YOU DON'T is an ambitious film that constructs its narrative around the mutual attraction that develops between a nun and a woman who lives nearby. The story is recorded in a striking black-and-white cinematography that gives the *mise-en-scene* a heightened sense of anticipation. The film also conjures up references to the styliza-

tion of the mainstream cinema in its use of scenes from Michael Powell and Emeric Pressburger's BLACK NARCISSUS (1947). This visual reference is complemented by the soundtrack, which includes a voice-over reading trial testimony about a 17th-century nun accused of a lesbian relationship. DAMNED IF YOU DON'T reaches its conclusion in the two women's physical consummation of their desire, achieving a skillful and subtle self-critique of the conventional stylization and encoding of the patriarchal order in the cinematic image.

PROGRAM 4

Reverse Transcriptase

by Sandy Moore. 1988, 10 min., color

Sandy Moore's animated films emphasize their own handmade quality and are composed of sequences of imagery either drawn or rephotographed from found footage. REVERSE TRANSCRIPTASE is based on the molecular composition of the HIV virus that is believed to cause AIDS and reflects the artist's efforts to come to terms with the tragedy inflicted by the disease. Each frame of the film is composed of an image representing a unit of the DNA compound. Thus the film is coded to present the virus, which itself replicates and replaces DNA within the human body. REVERSE TRANSCRIPTASE is the artist's virtuoso representation of science's mathematical transcription of the virus. Moore uses various found images from her own drawings as well as a cartoon to portray a world out of joint, exploding and reconstituting itself in flickering images at a vertiginous pace.

The Red Thread

by Larry Gottheim. 1987, 16 min., color

Larry Gottheim is a central figure in the history of the American independent cinema, as both an artist and a teacher at the State University of New York at Binghamton, whose important cinema program has trained a generation of filmmakers. THE RED THREAD was filmed in and around San Francisco. Composed of short takes shot with a hand-held camera, it follows the hands of a woman weaving with a red thread. This thread becomes a central visual metaphor for scenes of daily life in the town and countryside, which Gottheim records on film and obliquely comments on in the soundtrack. This work shares with Gottheim's previous films an attention to sources of light and the epistemological breaks constructed by the editing process—a process of constantly shifting points of view that convey both the materiality of the image and the fragility of the transparency projected on the screen.

Bosque Del Apache

by Linda Klosky. 1988, 17 min., color

Linda Klosky's films have always been related to the terrain that surrounds her, from the urban Midwest to the desert of New Mexico. In addition, her films explore the processes of filmmaking and the problem of framing and perceiving an action through frozen images.

Klosky's latest film, BOSQUE DEL APACHE, looks again at the resources and phenomena of nature. The expanses of the landscape become the site for natural occurrences, in this case the flight of birds from a field. The millions of feathers and moving bodies create, through the camera's point of view and the flattened perspective of film, a constant oscillation between abstract and representational images. Like Nathanael Dorsky's ALAYA, Klosky's film draws attention to what can be discovered through the optical process of photographic and film printing. The forces of nature, the material of the landscape, exist not to support a traditional narrative but to provide a poetics of observation that captures the transitory and temporal.

Alaya

by Nathanael Dorsky. 1987, 28 min., color

ALAYA is the latest work by Nathaniel Dorsky, a San Francisco-based filmmaker who has been an active member of the independent film movement since the mid-1960s. His films explore the material basis of film itself as well as the content of the image. Dorsky is part of a tradition of filmmaking that includes Stan Brakhage, Barry Gerson, and Andrew Noren, artists who eschew special effects and elaborate post-production techniques and choose instead to compose abstract images through the manipulation of the camera. Like a painter using different materials as the surface for his pigments, Dorsky employs a variety of often outdated film stocks, thereby giving different qualities to the images he records.

In ALAYA, which consists of shots of sand, the grain of the celluloid is enhanced, and the shifting perspectives and compositions that frame the changing light and shadow offer a compelling evocation of abstract planes and surfaces in images recorded directly from nature.

PROGRAM 5

Endangered

by Barbara Hammer. 1988, 18 min., color

In recent years, some critics and writers have forecast the end of the avant-garde film, a historical closure to decades of experiments in filmmaking. Among the many reasons for this gloomy prediction, the most important has been the development of video, an electronic means of producing moving images that is less expensive than film and is now more widely used.

It is against the background of these debates that Barbara Hammer made ENDANGERED, a reflection on the threatened tradition of filmmaking and the independent filmmaker. Hammer's formal invention and manipulation of film through devices such as the postproduction effects created by optical printing become the means for developing new filmic metaphors. *Endangered* is a compelling expression of the unique power of celluloid and the filmmaking process.

The Lighted Field

by Andrew Noren. 1987, 61 min., b&w

THE LIGHTED FIELD is the fifth installment in Andrew Noren's monumental film series THE ADVENTURES OF THE EXQUISITE CORPSE. This much-celebrated series began with HUGE PUPILS (1967–68) and continued through FALSE PRETENSES (1973), THE PHANTOM ENTHUSIAST (1975), and CHARMED PARTICLES (1977–78). Noren's work is on one level a personal "diary of perception" whose imagery is derived from the world around him, the people, spaces, and objects that fill his life. What distinguishes his films is their evocative sense of the immateriality of light and the transparency of the image.

THE LIGHTED FIELD is a silent film and thus focuses exclusively on the image. Other than the occasional use of found footage, which Noren incorporates into his text of light, the world is seen from the point of view of the artist; all we see of him is his shadow on the ground.

PROGRAM 6

Who Killed Vincent Chin?

by Christine Choy and Renee Tajima. 1988, 87 min., color

One of the most compelling economic and political issues facing Americans today is the emergence of Japan as a global economic power, challenging markets and industries traditionally controlled by the United States. How this challenge is understood and the prejudices and fears it incites are the subjects of Christine Choy and Renee Tajima's WHO KILLED VINCENT CHIN?, a powerful investigation into the brutal killing of a Chinese-American in Detroit. His murder was the senseless act of auto workers who, mistaking him for Japanese, wanted to strike out against what they perceived as the Japanese invasion of their industry. Choy and Tajima's film takes an eloquent, incisive look at prejudice and how American businesses and media inform public perceptions and opinions. The workers and the judicial system speak for themselves in a disturbing portrait of racism and the economic and ideological forces that shape its presence in American society.

Whitney Museum of American Art Film and Video Department

The Film Department of the Whitney Museum of American Art was established in 1970. *New American Filmmakers Series*, as the exhibition program was called, quickly established itself as a leading outlet for independent filmmakers working in all modes: avant-garde, narrative, documentary, and animation. In 1976, in recognition of the accomplishments of artists working with video, the Film Department became the Film and Video Department and, under the direction of John G. Hanhardt, made video an integral part of its exhibition program. The *1975 Whitney Biennial Exhibition* was the first to include videotapes, and the *1979 Biennial* was the first to include film.

The *1989 Whitney Biennial Exhibition*, which included video installations by Francesc Torres and Julia Scher, as well as performances by Eleanor Antin and Constance DeJong, was funded by the Lila Wallace—Readers' Digest Fund and Emily Fisher Landau.

The American Federation of Arts Film/Video Program

The American Federation of Arts is a national, non-profit, art museum service organization, founded in 1909 to broaden the knowledge and appreciation of the arts of the past and present. Its primary activities are the organization of fine arts and media arts exhibitions that travel throughout the United States and abroad. In addition, the AFA offers a fine arts insurance program, reduced rate air freight and van transport programs, an annual graphic design competition, educational institutes and workshops, publications, and other services designed to benefit art museums. The AFA also administers the Museum Management Institute, a program of the J. Paul Getty Trust.

The AFA's Film/Video Program is guided and advised by a National Film/Video Advisory Committee composed of museum and media arts center directors, curators, educators, and filmmakers. Film exhibitions organized from the broad areas of "films as art" (animation, experimental narrative, documentary, abstract film) and "films on art" (documentaries on the lives and works of artists and on historical and contemporary art movements) circulate widely to museums, universities, media arts centers, neighborhood cultural centers and libraries, accompanied by catalogs, program notes, and promotional materials. In 1983 the AFA began traveling video exhibitions in addition to film exhibitions. Currently touring film/video exhibitions include: *American Documentary Video: Subject to Change*, *Art and Artisans: A Celebration of the Margaret Mead Film Festival*, *BBS Budapest: Twenty Years of Hungarian Experimental Film*, *Before Hollywood: Turn-of-the Century Film from American Archives*, *By Brakhage: Three Decades of Personal Cinema*, *Canadian Experimental Film in the Seventies*, *A History of the American Avant-Garde Cinema*, *Japanese Experimental Film 1960–1980*, *Kenneth Anger's Magick Lantern Cycle*, *New Video: Japan*, *The Originals: Women in Art*, *The Other Side: European Avant-Garde Cinema 1960–1980*, *Revising Romance: New Feminist Video*, *The Ruckus Films of Red Grooms*, *Synthetic Movements: New Directions for Contemporary American Animation*, *Unreal Time: Animation and Film Graphics*, *1989 Whitney Biennial Film/Video Exhibition*, *1987 Whitney Biennial Film/Video Exhibition*. The AFA Film/Video Program is a primary source of high-quality prints by film and video artists for media study collections. The AFA makes available for rental a growing library of award-winning art documentary titles under its Group Booking Program. And the AFA provides work by American independent film and video artists for broadcast and cablecast.

Inquiries are invited from institutions interested in presenting film or video exhibitions, adding new titles to their collections, or scheduling fine arts exhibitions. For information, please contact:

The American Federation of Arts
Film/Video Program
41 East 65th Street, New York, NY 10021
(212) 988-7700, FAX (212) 861-2487

To obtain information about other AFA services, please contact:

The American Federation of Arts
74 New Montgomery Street, San Francisco, CA 94105
(415) 974-1230, FAX (415) 974-5121

The tour of this exhibition is supported in part by a generous grant from the Andy Warhol Foundation for the Visual Arts, Inc.

The American Federation of Arts Film/Video Program is supported in part with public funds from the National Endowment for the Arts and the New York State Council on the Arts.

The *1989 Whitney Biennial Film/Video Exhibition* was organized by the Whitney Museum of American Art and is circulated by the American Federation of Arts Film/Video Program.

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WHITNEY MUSEUM OF AMERICAN ART
1989 BIENNIAL EXHIBITION
April 27-July 5, 1989
Second-floor Film and Video Gallery Schedule

♦ ♦ ♦

All films are 16mm, color and sound, except where otherwise noted.
All videotapes are 3/4 inch, color and sound

APRIL 27-MAY 3
Thursday-Sunday at 1:15; Tuesday at 1:15 and 6:30; Wednesday at 1:15
Relatives (1988), 50 minutes. A performance with videotape by Constance DeJong and Tony Oursler.

MAY 9-16
Tuesdays at 1:15 and 6:30; Wednesday-Sunday at 1:15
The Last Night of Rasputin (1989), 60 minutes. A film with performance by Eleanor Antin.

MAY 18-24
Thursday-Saturday at noon; Sunday at 1:00; Tuesday at 1:30 and 5:30; Wednesday at noon
Plain Talk and Common Sense (Uncommon Senses) (1987), Jon Jost; film, color and black and white, 117 minutes.

Thursday-Saturday at 3:00; Sunday and Tuesday at 4:00; Wednesday at 3:00
Decodings (1988), Michael Wallin; film, black and white, 20 minutes.
Cooperation of Parts (1987), Daniel Eisenberg; film, 42 minutes.

MAY 25-31 and JUNE 22-28
Thursday-Saturday at 11:30; Sunday at 12:30; Tuesday at 1:30; Wednesday at 11:30
Inside Life Outside (1988), Sachiko Hamada and Scott Sinkler; videotape, 57 minutes.
Blues for Piggy (1987), John Arvanites; videotape, 12 minutes.
India Time (1987), Ken Feingold; videotape, 45 minutes.
Out of the Mouth of Babes (1987), Sherry Millner and Ernest Larsen; videotape, 26 minutes.

Thursday-Saturday at 2:00; Sunday at 3:00; Tuesday at 4:00; Wednesday at 2:00
Art of Memory (1987), Woody Vasulka; videotape, 37 minutes.
Belchite-South Bronx: A Trans-Historical, Trans-Cultural Landscape (1987-88), Francesc Torres; videotape, 39 minutes.
Born to Be Sold: Martha Rosler Reads the Strange Case of Baby $ M (1988), Martha Rosler, in collaboration with Paper Tiger Television; videotape, 35 minutes.
Production Notes: Fast Food for Thought (1987), Jason Simon; videotape, 28 minutes.
Tuesday, May 30 at 6:30: repeat Rosler and Simon
Tuesday, June 27 at 6:30: repeat Vasulka and Torres

JUNE 1-7
Thursday-Saturday at noon; Sunday at 1:00; Tuesday at 1:30 and 6:00; Wednesday at noon
This Time Around (1989), Jane Aaron; film, 5 minutes.
The Lighted Field (1987), Andrew Noren; film, black and white, silent, 61 minutes.

Thursday-Saturday at 3:00; Sunday and Tuesday at 4:00; Wednesday at 3:00
Reverse Transcriptase (1989), Sandy Moore; film, 10 minutes.
The Red Thread (1987), Larry Gottheim; film, 16 minutes.
Alaya (1976-87), Nathaniel Dorsky; film, silent, 28 minutes.
Bosque del Apache (1988), Linda Klosky; film, 17 minutes.

JUNE 8-14 and JUNE 29-JULY 5
Thursday-Saturday at 11:30; Sunday at 12:30; Tuesday at 1:30; Wednesday at 11:30
Incidence of Catastrophe (1987-88), Gary Hill; videotape, 44 minutes.
Joyride TM (1988), Tony Oursler and Constance DeJong; videotape, 17 minutes.
Hitchcock Trilogy: Vertigo, Psycho, Torn Curtain (1987), Rea Tajiri; videotape, 15 minutes.
Under a Malicious Sky (1988), Hans Breder; videotape, 10 minutes.
Peggy and Fred in Kansas (1987), Leslie Thornton; videotape, black and white, 11 minutes.
Peggy and Fred and Pete (1988), Leslie Thornton; videotape, 23 minutes.

Thursday-Saturday at 2:00; Sunday at 3:00; Tuesday at 4:00; Wednesday at 2:00
Motorist (1989), Chip Lord; videotape, 69 minutes.
Ritual Clowns (1988), Victor Masayesva, Jr.; videotape, 18 minutes.
Lilith (1987), Steina Vasulka; videotape, 9 minutes.
Living with The Living Theater (1989), Nam June Paik, in collaboration with Betsy Connors and Paul Garrin; videotape, 28 minutes.
Tuesday, June 13 at 6:30: repeat Lord

JUNE 15-21
Thursday-Saturday at noon; Sunday at 1:00; Tuesday at 1:30 and 6:00; Wednesday at noon
Who Killed Vincent Chin? (1988), Christine Choy and Renee Tajima; film, 87 minutes.

Thursday-Saturday at 3:00; Sunday and Tuesday at 4:00; Wednesday at 3:00
Endangered (1988), Barbara Hammer; film, color and black and white, 18 minutes.
Mayhem (1987), Abigail Child; film, black and white, 20 minutes.
Damned If You Don't (1987), Su Friedrich; film, black and white, 42 minutes.

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Art of Memory (1987), by Woody Vasulka. With Daniel Nagrin and Klein. Voices: Doris Cross; Videotools: Rutt/Etra, Jeffrey Schier; Collaboration: Bradford Smith, Penelope Place, Steina, and David Aubrey.

Belchite-South Bronx: A Trans-Historical, Trans-Cultural Landscape (1987-88), by Francesc Torres. Spanish Team: Direction and Camera: Francesc Torres; VCR and Sound: Joaquim Saura. U.S. Team: Direction: Francesc Torres; Production Director and Camcorder: Dieter Froese; Consultant: Bill Beirne; Manager: Juma Santos; Assistant: Efrain Soto. Production in Spain: Zoom Television, Barcelona, Spain; Production in the U.S.: Dekart Video, New York. Post-production: Zoom Television; Post-production Director: Joan P. Riedweg; Studio Manager: Joan Ribas; Computer Editing and Special Effects: Toni Hernandez, Magda Rodriguez; Digital Effects and Graphics: Andreu Aquilo, Jaume Vilaseca; Sound Designer: Pere Gene; Synthesizer Programmer: Pere Puig; Sound Mix: Joan P. Riedweg, Alex Perez; Sound Studio Assistant: Arturo Gomez; Control Room Assistants: Alex Perez; Joan Pau Escobar. Basketball Players: Lloyd Anderson, Jeffrey Ocasio, Manuel Ortiz, Chris Reed, Deon Reed, Richard Yates. Spanish Civil War Footage provided by the Filmoteca Española, Madrid, and private archives.

Blues for Piggy (1987), by John Arvanites. Produced, Directed and Edited by John Arvanites. Camera: John Arvanites, Karla Klarin; Additional Camera: Art Nomura, Peter Kirby; Music: "Blues for Piggy," John Arvanites, guitar; "Take Me to the River," David Byrne, Talking Heads; On-line Editor: John Paoli; Post-production Audio: Richard Dunlap; Post-production and Engineering provided by Falcon Cable, Thelma Vickroy and Alan McGlade. Videotape remastered at Video Transitions, Hollywood, California.

Born to be Sold: Martha Rosler Reads the Strange Case of Baby $ M (1988), by Martha Rosler, in collaboration with Paper Tiger Television. This show was made by: Paper Tiger East: Martha Rosler, Cathy Scott, Adriene Jenik, John Strauss, Martha Wallner, Nanette Yanuzzi, Helen Granger, Simone Farkhondeh, Donna Serbe, Geneviève Hayes, Mary Feaster, Catherine Saalfield, Anna Saalfield, Nathalie Magnan, Kathy High; Paper Tiger Southwest: John Walden, Jay Greathouse, Liz O'Garvey, J.B. Robert, Jane Cottis. On-line Editing: Dekart Video.

Cooperation of Parts (1987), by Daniel Eisenberg. Second Camera (Berlin): Mark Lapore; Title Design: Paola Di Stefano; Sound Mix: Richard Bock; Title Production: Edward Joyce; Editing Assistant: Kate Rabinowitz.

Damned If You Don't (1987), by Su Friedrich. Script, Direction, Camera, Sound and Editing by Su Friedrich. Script Assistant: Cathy Quinlan; Production Manager: Peggy Ahwesh. Nun: Peggy Healey; Other Woman: Ela Troyano; Voices: Makea McDonald, Martina Siebert, Cathy Quinlan.

Decodings (1988), by Michael Wallin. Text by Michael Blumlein; Reader: William Graves; Music: Dmitri Shostakovich.

Endangered (1988), by Barbara Hammer. Sound Composition: Helen Thorington.

Hitchcock Trilogy: Vertigo, Psycho, Torn Curtain (1987), by Rea Tajiri. Directed by Rea Tajiri. Starring Kate Foley and Gabrielle Fell. Camera: Howard Better, Rea Tajiri; Lighting: Andrea Dorman. Edited by Rea Tajiri with Irit Batsry, David Blair, Mary Ann Toman; Texts: Rea Tajiri, and Tim Kennedy on Torn Curtain. Musical Scores by Bernard Herrmann.

Incidence of Catastrophe (1987-88), by Gary Hill. Produced in association with Channel 4, U.K. Inspired by the novel Thomas the Obscure, by Maurice Blanchot. Camera and Lighting: Rex Barker. Written, Directed and Edited by Gary Hill; Casting: R.N. Sandberg. Cast: Ramone Cyrus McLane (similar), Lou Hetler (just), George Catalano (it went), Joy Cohen (felt like being), Diane Wagner (vague), Phyllis Bannister (swum), Ed Boyd (here), Mar'ia Lodahl (. . .). Pool Camera: Ulam Curjel; Additional Camera: Gary Hill; Production Assistance: Al Ardelle, Ulam Curjel, Sean Gaines.

India Time (from the series Distance of the Outsider, 1987), by Ken Feingold. Camera, Sound and Editing by Ken Feingold. Production Assistance: Francine Zerfas; CMX Editor and Post-production Advisor: Tom Crawford; Post-production Facilities: Stand-By at Matrix and Oasis

Inside Life Outside (1988), by Sachiko Hamada and Scott Sinkler. Produced and Directed by Sachiko Hamada and Scott Sinkler. Camera: Scott Sinkler; Editor: Sachiko Hamada; Sound: Steve Rowland, Stephan Bognar; Additional Sound: Judy Filere, Scott Sinkler, Sachiko Hamada, Herman Lew, Karl Nussbaum; On-Line Editor: Ralph Scaglione; Post-production: Broadway Video/Media Alliance; Additional Post-production: R.G. Video, Praxis Media; Spanish Translation: Carlos Gomariz, Bienvenida Matias; Legal Assistance: F. Robert Stein, Pryor, Cashman, Sherman & Flynn.

Lilith (1987), by Steina Vasulka, with Doris Cross.

Living with The Living Theater (1989), by Nam June Paik, in collaboration with Betsy Connors and Paul Garrin. Produced by WGBH/New Television Workshop and Electronic Arts Intermix. Executive Producer: Lori Zippay.

Joyride™ (1988), by Tony Oursler and Constance DeJong. Video Engineers: Kate Craig, Tony Oursler; Audio Engineer: Iain MacAnulty; Computer Consultant: Bob Richardson; First Assistant: Adam Thom; Titles: Cornelia Wyngaarden. Players: Susan Milne, Art McP, Bruce Fraser, Hank Bull, Karen Henry, Adam Thom, Kye Goodwin, Yvonne Parent. Voices: Donna Zwarich, Art McP, Kate Craig, Constance DeJong, Yvonne Parent, Susan Milne, June Katz. Produced in association with LACE (Los Angeles Contemporary Exhibitions). A Western Front Video Production.

Mayhem (1987), by Abigail Child. Director, Camera, Editor, and Sound Montage: Abigail Child. Second Camera (at Cuando): Jeff Preiss; Additional Music: Christian Marclay, Zeena Parkins, Shelley Hirsch, Charles Noyes. With Diane Torr, Ela Troyano, Rex West, Penelope Wehrli, Elion Sacker, and Plauto.

Motorist (1989), by Chip Lord. Written and Directed by Chip Lord. Cast: Richard Marcus, Jo Harvey Allen, Phil Garner, Jules Backus, Chris Slater, Hudson Marquez, Toshi Onuki, Sumi Nobuhara, Theo Marcus, Diane Andrews Hall (voice of Madeline). Director of Photography: Jules Backus. Assistant Director: Chris Beaver; Editor: Chip Lord; Sound Recordist and Editorial Assistant: Jeanne C. Finley; Post-production Coordinator: Starr Sutherland; Additional Video Footage (Tokyo): Andy Kolker, Toshi Onuki; Audio Sweetening/Design: Kim McKee, Earwax Productions; Archival Footage: "The American Look" and "A Wonderful New World of Ford," courtesy of Prelinger Associates; Music: "Amarillo Highway," "There Oughta be a Law against Sunny Southern California," and "Cortez Sail," written and performed by Terry Allen, courtesy of Fate Records; "God of Darkness," and "Shorty's Lament," written and performed by The Residents; "Hey Good Lookin'," written by Hank Williams, performed by The Residents.

Out of the Mouth of Babes (1987), by Sherry Millner and Ernest Larsen. Technical Assistance: Lynn Burnstan, Richard Wargo, Jim Smith, Peter Mitchell. Sony Digitizer courtesy of the intercollegiate Super Beta Project, U.C.S.D.

Peggy and Fred in Kansas (1987) and Peggy and Fred and Pete (1988), from the series Peggy and Fred in Hell, by Leslie Thornton. With Janis Reading and Donald Reading.

Plain Talk and Common Sense (Uncommon Senses) (1987), by Jon Jost. Written, Directed, Photographed, Edited and Graphics by Jon Jost. Music: Jon A. English; Sound Recording: Alenka Pavlin, Jon A. English, Jon Jost; Additional Camera: Peter Hutton, Swain Wolfe, Nathaniel Dorsky, Gary Pollard, Chuck Hudina; Voices: John Bassett, Jon A. English, Barbara Hammes, Barney Horner, Jon Jost, Candace Natwig, Henry Rosenthal; Lawyer played by Roger Ruffin. Produced by Jon Jost, in association with Channel 4, London.

Ritual Clowns (1988), by Victor Masayesva, Jr. Produced and Directed by Victor Masayesva, Jr.; Production Assistants: Fred Honhongva, Madeline Sahneyah, Jennifer Joseph, Willy Monongye; Editors: Dan Bosco, David Bratter; Animation: Jill Kroesen, Sara Selgren; Music: Harvest Festival Singers and Bair Tracks; Participants: The Bacavi School, Percy Lomaquahu, Abbott Sekaquaptewa, Jerry Honawa, Leigh Jenkins, The Secakuku Harvest Festival, Second Mesa Guild Fair; Archival Sources: Republic Pictures Corporation of Delaware--Charlie Chaplin Collection, Museum of the American Indian Film and Photo Collections, Northern Arizona University Special Collections.

This Time Around (1989), by Jane Aaron. Music: Donald Fagen; Editor: Skip Blumberg; Animation Assistant: Elizabeth Seidman; Model Makers: Barbara Lester, Elizabeth Seidman, Jane Aaron.

Who Killed Vincent Chin? (1988), by Christine Choy and Renee Tajima. Produced and Directed by Christine Choy and Renee Tajima; Editor: Holly Fisher; Executive in Charge of Production: Robert Larson; Executive Producer: Juanita Anderson; Associate Producer/Production Manager/Interpreter/Additional Interviews: Nancy Mei-Yu Tong; Principal Cinematography: Christine Choy, Nick Doob, Kyle Kibbe, Al Santana; Sound Editor: Ira Spiegel; Sound Recording: Mark Rance, Sylvie Thouard; Boom/Production Manager: Greg Alexander; Interviews: Renee Tajima; Investigative Reporter/Production Manager: Shirley Kwan; Location Reporter: Carl Bidleman; Additional Editing: Peter Kinoy, Allan Siegel, Molly Smollett; Assistant Editors: Nancy Diamond, Lynn Iijima; Assistant Sound Editor: Dan Korintus; 2nd Assistant Editors: Walis Dianna Johnson, Marcelle Pecot; Apprentice Editor: Suzy Gillett, Joni Marinoff; Assistant Camera: Michelle Crenshaw, Jeff Shepherd; Unit Crew (California and New York): John Esaki, Spencer Nakasako, Orinne J.T. Takagi; Unit Crew (Detroit): Tracee Craig, Kathy DenHeeten Dubrish, Tom Lamb, Ofon Samson, Michael Shamus, Preston Swigart, Jim Woods; Research Assistant/Assistant to the Producer: Quynh Thai; Research Assistants: Imara Hyman, Zana Macki; Production Assistant: Constance Bruner, Ken Nakagawa; Production Interns: Yoon Sin Park, Aled Price; Production Office Coordinators: Jackie Brown, Susan Fong, Frances Ugwuegbu; Title Design: Richard Hsiung; Animation: Gary Becker; Negative Cutter: Tim Brennan; Sound Mixer: Dominick Tavella, PhotoMagnetics; Sound Transfers: Trans Audio/Todd-A-O Studios; Kinescope: DuArt Video; Production Accountants: Nancy Ewing, Darlene Greenbird, Lachman & Lachman; Legal: Herschel Fink, Nadji Reynolds, Martin Stolar, Jonette Trainor.

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A catalogue for the 1989 Biennial Exhibition is available at the Whitney Museum's Sales Desk on the First Floor.

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The 1989 Biennial Exhibition is sponsored by generous grants from the Lila Wallace-Reader's Digest Fund and Emily Fisher Landau.

The New American Film and Video Series is made possible in part by grants from Manufacturers Hanover Corporation, George S. Kaufman and the Kaufman Astoria Studios, Inc., Consolidated Edison Company of New York, Inc., The Andy Warhol Foundation for the Visual Arts, Inc., The Bohen Foundation, John D. and Catherine T. MacArthur Foundation, New York State Council on the Arts, and National Endowment for the Arts.

EXPERIMENTAL CONSPIRACIES FILM WEEKEND

MAY 26 + 27

Friday, May 26 — 8 pm
MASCULINE SUBJECTIVITY

Adele Friedman *VALENTINE*
Michael Wallin *DECODINGS*
Tim Allen *untitled*
Robert Hilferty *EVICTION*
Scott Stark *SATRAPY*
Tom Chomont *DREAM AND DESIRE*
Jim Hubbard *HOME*
Serra *BLUE MOVIES*
Lewis Klahr *IN THE MONTH OF CRICKETS*

Friday, May 26 — 10 pm
MYTHOLOGIES

Craig Baldwin *ROCKETKITKONGOKIT*
Peter Herwitz *POET'S VEIL*
Jack Waters *SIEGFRIED*
Heather McAdams *FETAL PIG ANATOMY*
Philly *I, A GODDESS*
Bradley Eros/Jeanne Liotta LIVE PERFORMANCE *SOMA SEMA*

Friday & Saturday
May 26 & 27, 1989

Tickets: $5
Weekend Pass: $15

RAPP
220 E. 4th St.

For further information, call:
RAPP: 529-5921
SERRA: 995-8717

Coordinated by Robert Hilferty, Serra and Keith Sanborn
Poster: Emily Breer

Saturday, May 27 — 6:00 pm
OTHERWISE UNEXPLAINED FIRES

Hollis Frampton *OTHERWISE UNEXPLAINED FIRES*
Keith Sanborn *THE GIFT (work-in-progress)*
Phil Solomon *ROCKET BOY VS BRAKHAGE*
Joe Gibbons *ANECDOTE*
Janice Crystal Lipszin *THE FACTS IN THE CASE OF M. VALDEMAR*

Saturday, May 27 — 8:00 pm
PYROTECHNICS

Abigail Child *THE BIRTH OF A VOLCANO*
Emily Breer *BRUTE CHARM*
Donna Cameron *NEW MOON*
Caroline Avery *JULY 4TH*
Barbara Hammer *ENDANGERED*

Saturday, May 27 — 10:00 pm
MIRRORS OF THE NIGHT

Nina Fonoroff *A KNOWLEDGE THEY CANNOT LOSE*
Colleen Sullivan *BUFFALO ONE, BUFFALO TWO*
Laurie Dunphy *A WESTERN*
Vincent Grenier *I.D. (Milton)*
Peggy Ahwesh *DÖPPELGÄNGER*
Jerry Tartaglia *A.I.D.S. SCREAM*

Saturday, May 27 — MID NIGHT
THE DANCE, LAST MIDNIGHT

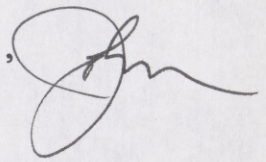
Michael Stiller *YIELD BOTH WAYS*
Henry Hills *SSS*
Leah Singer/Elliott Sharp LIVE PERFORMANCE *INVERSIONS*

This film weekend is made possible with support from Film/Video Arts which is funded by the New York State Council for the Arts and the National Endowment for the Arts.

John Luther Schofill
Experimental Film Coalition/Program Committee
1932 South Halsted St./Fourth Floor North
Chicago, IL 60608
312/738-0611

29 May 1989

Best to you,



Michael Wallin
c/o Canyon Cinema Cooperative
San Francisco, California

Dear Michael Wallin:

Please accept my apology for missing your show at Chicago Filmmakers. One of our group members was at the screening and told me that it was very poorly attended -- a fate not deserved, as he liked your films very much. My main reason for not going to CFM screenings -- in addition to the ho-hum/no-style presentation of films there -- is that, since being fired from the School of the Art Institute a year ago, I am very choosy about the company I keep, and I do not often put myself in a public place where certain people I am avoiding are likely to congregate. In this instance, I had no need to worry. Now, having become a great fan of DECODINGS, I very much regret I was unable to see more of your work.

As it happened, our group -- on the recommendation of my wife, Beth, who had seen your film at the Onion City Film Festival -- had been planning for nearly half a year to show DECODINGS on a particular program we had in mind for Randolph Street Gallery. Even after we learned of your imminent one-person show at CFM, we decided that DECODINGS was crucial to our concept for the program, and went ahead with it as planned. We presented the completed show to great success on May 19, a couple of weeks after your appearance at CFM. Unusual, to be sure, for an independent/experimental film to be in such demand in this town, but it worked out very well for us. DECODINGS, together with SATIEMANIA, THANATOPSIS, and SUPERSTAR: THE KAREN CARPENTER STORY, was the heart and soul of one of the best shows we have ever done at RSG, and was seen and appreciated by our 3rd-largest audience of all time.

As you can see from the enclosed notes, we "risked all" by ending the first half of the show with DECODINGS, which is -- let's face it -- a bit of a downer to take into intermission. Fortunately, the audience at both shows reacted intelligently, laughed at your jokes, responded to the spectacle you had created, were moved by the serious tone of your musings...not an easy task to accomplish, given the generally "let's be entertained" attitude of our crowd. They came to see SUPERSTAR, but we structured the program to set the "feature" in a larger context -- and we couldn't have brought it off without DECODINGS.

How has it come about that you have achieved mastery? Long years of hard work and mostly, persistence. You have put together a film from many and disparate elements which is both poem and spectacle, one which I will love and cherish forever, which will inspire my continuing, my own persistence. Rarely can a filmmaker achieve such perfection, perhaps once or twice in a lifetime -- but the achievement, and the joy of hearing the Muse's song, however rarely and softly she sings to us nowadays, surely makes the long wait worthwhile.

I am also impressed that you are first (to my knowledge) to use the Shostakovich quartets on the soundtrack of your film. I realize now that they are as natural to cinema as Satie's melodies, and a brilliant discovery on your part. I have enjoyed those quartets for many years, and am chagrined that I never thought of them as film music. I let them get away for now -- more power to you -- but I may yet have to use them myself someday!

One tiny suggestion: for God's sake, re-write the description of DECODINGS in the Canyon catalog. It's pretentious, academic -- not from the heart, like your film. Not in a billion years would I have rented DECODINGS from that boring catalog description!

Though I know I missed my best chance, I hope that I can see more of your work in the not-too-distant future. I will be in Chicago another three years or so before moving back West: presently caught up in projects holding me here. If you pass through, please let me know. I travel little these days, and I'd love to get together. Keep up the work!

THREATENED BY CENSORSHIP!

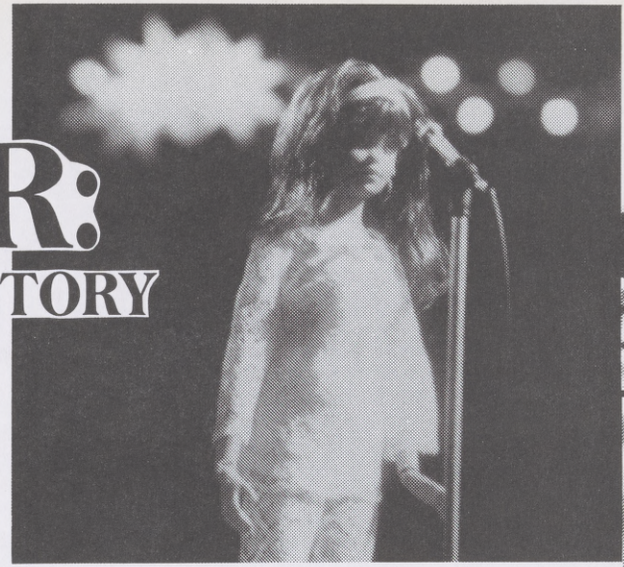
BARBIE AND KEN in

SUPERSTAR:

THE KAREN CARPENTER STORY

by Todd Haynes

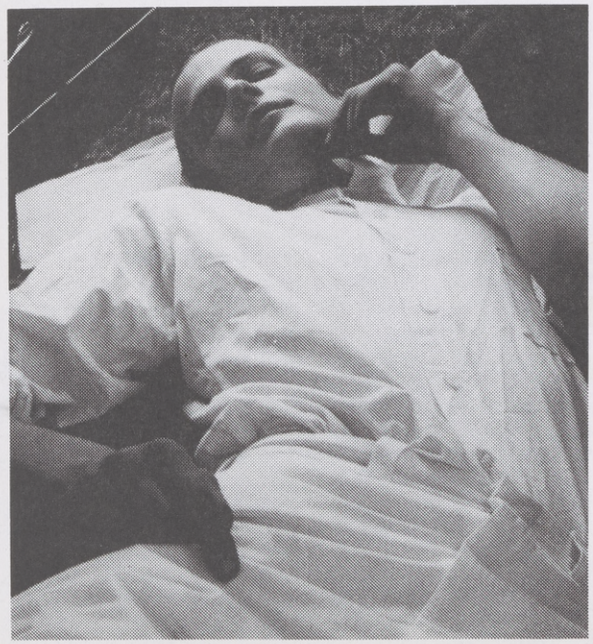
SEE IT BEFORE IT'S BANNED!



THE DISCIPLINE OF D.E.
Gus Van Sant
Story by William Burroughs

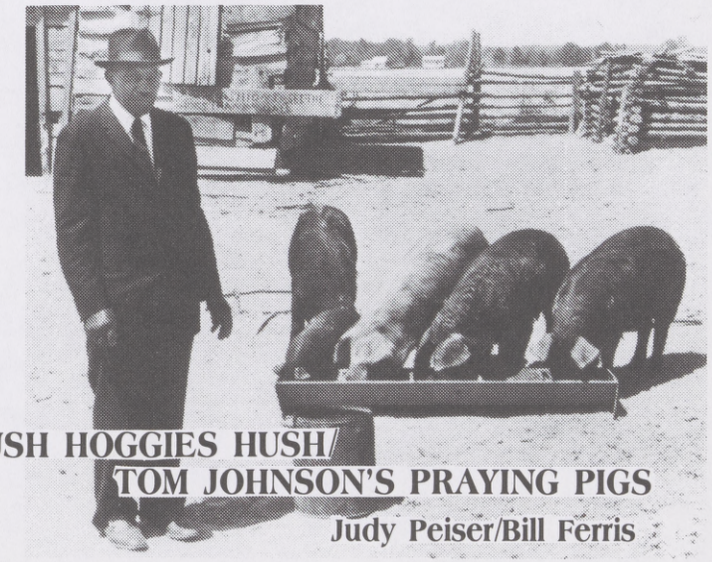
SATIEMANIA
Zagreb Studio/Yugoslavia

DECODINGS
Michael Wallin



THANATOPSIS
Ed Emshwiller

THE POISONOUS BEAR
Patrick Halm



HUSH HOGGIES HUSH/
TOM JOHNSON'S PRAYING PIGS
Judy Peiser/Bill Ferris

Two Shows!

FRIDAY, MAY 19
7:00 and 9:30 pm

funded in part by the Illinois Arts Council

The Experimental Film Coalition at Randolph St. Gallery

756 N. Milwaukee 666-7737 4.00/3.00 students

CHICAGO READER Friday, 19 May 1989

Reader's Guide to the Silver Screen

Selected first run, neighborhood, & film series

continued from page 34

as Cyril's mother (Edna Dore), his middle-class sister (Heather Tobias) and brother-in-law (Philip Jackson), and his mother's yuppie next-door neighbors (Leslie Manville and David Bamber), most of whom live around King's Cross. The texture of everyday life in contemporary London is precisely rendered. Leigh, a household name in England because of his extensive theater and TV work and one previous feature (the 1971 *Bleak Moments*), tends to satirize and even caricature the upper-class char- [illegible] 281-4114)

SUPERSTAR: THE KAREN CARPENTER STORY Todd Haynes's 1985 biopic short with Barbie dolls has already created something of a cult because of its black-comedy treatment of anorexia nervosa, the 70s, and popular interest in the Carpenters. The film is certainly singular and memorable, although for an ironic use of the Carpenter hit "Close to You," Elaine May's *The Heartbreak Kid* certainly gives it some competition. On the same program: Gus Van Sant's *Discipline of D.E.*, the animated Yugoslav *Satiemania*, Judy Peiser and Bill Ferris's *Hush Hoggies Hush*, Michael Wallin's *Decodings*, D.W. Griffith's 1909 *Lines of White on a Sullen Sea*, and Ed Emshwiller's *Thanatopsis*. A presentation of the Experimental Film Coalition. (Randolph St. Gallery, 756 N. Milwaukee, Friday, May [illegible] 7:00 and 9:30, 666-7737)

Superstar: The Karen Carpenter Story

A TAXING WOMAN Juzo Itami's third feature after *The Funeral* (1984) and the screenplay, the direction of Arthur Hiller (*Making Love*) ensures that the comedy plays more like Archie Bunker than Joe Orton. With Barnard Hughes, Nancy Marchand, and Richard Dysart. (DK) (Northbrook Public Library, 1201 Cedar, Northbrook, Wednesday, May 24, 2:00 and 7:30, 272-6224)

HOW I GOT INTO COLLEGE Anthony Edwards (*Top Gun*) stars as a college admissions officer who has to contend with a high school senior (Corey Parker) wanting to get into a particular college in order to be closer to the girl of his dreams (Lara Flynn Boyle). Savage Steve Holland directed this comedy from a script by Terrel Seltzer (*Chan Is Missing*); Finn Carter costars as Edwards's girlfriend and fellow admissions officer. (Ford City, Harlem-Cermak, Deerbrook, Commons, Grove, Golf Glen, Lincoln Village, Oakbrook Center, Orland Square, Ridge, Water Tower

tion between Michael Powell and Emeric Pressburger, set in Crete during the German occupation, concerns the plot of British agents and partisans to capture a German general. Cut by about 11 minutes for its American release, this wartime adventure has had rather mixed reviews; see for yourself. With Dirk Bogarde, Marius Goring, and Cyril Cusack (1956). (Univ. of Chicago, 1212 E. 59th St., Thursday, May 25, 7:00, 702-8574)

INDIANA JONES AND THE LAST CRUSADE Steven Spielberg claims that this follow-up to *Raiders of the Lost Ark* and *Indiana Jones and the Temple of Doom* will be his last Indiana Jones picture; executive producer George Lucas and Jeffrey Boam wrote the script, which is said to concentrate on the relationship between Indiana (Harrison Ford) and his medievalist father (Sean Connery) as they search for the Holy Grail. Also on hand are River Phoenix as the young Indy, John Rhys-Davies, Denholm Elliott, and a lot of actors dressed up as Nazis. (Starts Wednesday, May 24, Yorktown, Evanston, Evergreen, Hillside Square, Hyde Park)

INVASION OF THE BODY SNATCHERS A genuine SF classic that says a good deal more about the McCarthyist hysteria of the early 50s than it does about the danger of invasion from outer space by soul-stealing "pods." Don Siegel's superb little effort, with its matter-of-fact isolation of hero Kevin McCarthy (ironic, no?) from the smarmy complacency of a small town gone to hell—and way beyond—points the way to his gripping action films of the 60s and 70s (*Madigan*, *Coogan's Bluff*, *Dirty Harry*). (DD) (Northwestern Univ. Tech Auditorium, 2145 Sheridan Road, Evanston, Saturday, May 20, 11:30 pm, 491-2379)

THE JESTER AND THE QUEEN See Critic's

TIME TO GET OUTDOORS!
We're having a...

EXPERIMENTAL FILM COALITION at RANDOLPH ST. GALLERY
756 North Milwaukee Avenue 666-7737

Friday, 19 May 1989

TWO SHOWS: 7:00 &9:30pm

ANOREXIA, ANGER, AND REPRESSION: THE KAREN CARPENTER STORY

We are ecstatically happy to present to you this month's show, which features absolutely the hottest new independent film to come along in many years! An improbable - but spectacularly successful - iconic wedding of Ken and Barbie with the pop music of The Carpenters, it is a deeply moving work of universal appeal, impeccably crafted, an analysis in microcosm of the dream-turned-nightmare of America in the early Seventies. Filmed by New Yorker Todd Haynes in collaboration with Cynthia Schneider (and the unwitting assistance of Mattel Toy Company) SUPERSTAR: THE KAREN CARPENTER STORY is one of the very few films of our time daring enough -- given the powerful forces at work to suppress it -- to be a true "underground movie"!

Joel E. Siegel writes: "Todd Haynes' SUPERSTAR is so audaciously conceived and so unexpectedly touching, one really has to see it a second time to take full measure of its seriousness and piercing intelligence. Haynes' premise...sounds like a setup for callous satire, a derisive burlesque of the squeaky clean, 'easy listening' Carpenters. But as the film unreels, one quickly realizes that, far from trashing Karen Carpenter, Haynes is profoundly sympathetic with her plight. SUPERSTAR is a painstakingly constructed analysis of the social, political, and psychological forces that conspired to create, exploit, and destroy this tragic young woman.

"Director Haynes...presents Carpenter as a victim of familial, social, commercial, and sexual repression, so ruthlessly dominated that she ultimately internalized that repression as anorexia nervosa, 'a fascism over the body in which the sufferer plays both dictator and the emaciated victim"...Thrust, rather reluctantly, into the public eye at 19, Carpenter struggled to satisfy everybody's expectations except her own. Her domineering mother, ambitious brother, and greedy record company executives (unchallenged by a passive father) dictated every detail of her personal and professional life. She was programmed to serve the social and ideological functions of wooing pop culture back to wholesomeness after the turbulent political and aesthetic revolutions of the 60s. When Nixon invited the Carpenters to perform at the White House (in 1973), he presented them as an embodiment of traditional values - 'young America at its very best' - and a rebuke to youthquake outlaws like Grace Slick and Janis Joplin. Karen's smooth, rich voice oiled the angry, churning waters of American popular music."

Unfortunately for Todd Haynes, and for us, Mattel, Inc., makers of Barbie and Ken, are neither impressed nor amused. Mattel has taken steps to halt distribution of SUPERSTAR. The threat of legal action by a major corporation -- compounded by the fact that Haynes was financially unable to clear the music rights -- has made the film taboo to distributors, a kind of Eighties-style, de facto censorship. Todd Haynes is distributing the film himself, holding Mattel at bay for the moment...long enough (we hope!) to bring SUPERSTAR to you this May -- the SCORPIO RISING and CHELSEA GIRLS of our era -- before it falls victim, like Karen Carpenter herself, to an ultimate act of repression.

SUPERSTAR: THE KAREN CARPENTER STORY	Todd Haynes' brilliant fusion of pop music with puppet animation, detailed miniature sets, archival footage and live action, at once satirizing and sympathizing with the meteoric rise and tragic fall of an American pop star, who died of anorexia at 32.
DISCIPLINE OF D.E.	William Burroughs invented the system of D.E. (Do Easy), aiming for maximum energy efficiency by restricting physical movement of the body to an absolute minimum. Gus Van Sant (NIGHTMARE TYPHOON) visualizes a series of rituals dramatizing Burroughs's Do Easy and its inherent ironies. Sam Kitt writes: "Behind the calm logic of D.E. lurks a deadly and deadening efficiency. Burroughs is a champion of the spontaneous and random, while D.E. is a system of habitual premeditation. It is the philosophy of the hired killer."
SATIEMANIA	superbly drawn animation from Zagreb Studios, Yugoslavia, set to music familiar and unfamiliar by Eric Satie. Damned humanity in scenes of modern urban life: eating, drinking, dressing and undressing, making love, fighting in the streets in outbursts of predatory violence. Erotic, disturbing, ultimately life (and death) affirming.
HUSH HOGGIES HUSH	Tom Johnson and his praying pigs in a snippet of Southern folklore, extending human notions of discipline, repression, and reverence for the Almighty to absurd lengths by applying them to some very untidy and hungry members of the animal kingdom.
DECODINGS	San Francisco filmmaker Michael Wallin's meditation on desire and its impossibility of fulfillment. Over "found footage" from old documentaries, travelogs, scientific and education films, a man's voice narrates a series of tales, short vignettes drawn from events of his past life: a sexual encounter with a soldier in the desert; his love of reckless driving in violent storms; his inevitable encounter with the law.
LINES OF WHITE ON A SULLEN SEA	D.W. Griffith's beautifully composed, painterly 1909 silent, an ultra-romantic story of unkept promises, love unrequited, and a young woman's death of a broken heart.
THANATOPSIS	Ed Emshwiller's great "underground classic": the violent dance of a woman in white who circles and hovers around the craggy, immobile face of a man caught in time-warp

FIRST PERSON CINEMA

Spring 1989 Mondays 8:00 p.m.

Fine Arts N141 $2.00

1. Jan 30
Special Techniques & Animation

COMPOSITION IN BLUE - Oskar Fischinger, 1933, 4 minutes, color, sound.
Solid forms move about in an imaginary blue room. The music is Nicolai's "Merry Wives of Windsor."

DUO CONCERTANTES - Larry Jordan, 1962-64, 9 minutes, B/W, sound.
19th Century steel engravings by Gustave Dore are animated in a surrealistic dream atmosphere.

MOTHLIGHT - Stan Brakhage, 1963, 4 minutes, color, silent.
Made without a camera...Just pasted mothwings and flowers on a clear strip of film and run through the printing machine.

SIXTY-NINE - Robert Breer, 1969, 6 minutes, color, sound.
"Forms, geometry lines, movements, light, very basic, very pure, very surprising, subtle." (Mekas)

TRADE TATOO - Len Lye, 1937, 5 minutes, color, sound.
Outtakes from G.P.O. documentaries transformed by color processing methods and animated patterns.

SAUGUS SERIES - Pat O'Neill, 1975, 18 minutes, color, sound.
Seven short films made up of meticulously assembled but spatially contradictory elements realized by optical printing techniques.

CANARIES - Jerome Hill, 1968, 3 minutes, color, sound.
Hand painted film romance.

RE-ENTRY - Jordan Belson, 1964, 9 minutes, color, sound.
Most of these special effects are real events in light manipulation, which are shot fairly simply in his apartment. Re-entry was inspired by the book The Bando Thodol, a Tibetan spiritual text.

2. Feb 13
Leslie Thornton
In Person

Leslie Thornton is a painter turned filmmaker who teaches semiotics at Brown University. Her lush, complex films explore the mechanisms of desire and meaning while probing past the boundaries of language. Difficult to categorize, Thornton's movies are steeped in theoretical interest, but filled with imagery too rich and intuitive to be define by words. In an interview with Laura Thielen in Cinezine, Thornton said "I'm not a provocateur but I want to get under the skin, to instigate this strange process of feeling/thinking as inseparable. A gut response can't be separated from a cerebral one but we do it all the time."

Tonight's Program:

ADYNATA - 1983, color, 16mm, 30 minutes.

PEGGY AND FRED IN HELL - 1987, B/W, 16mm, 21 minutes.

PEGGY AND FRED IN KANSAS - 1987, B/W, video, 11 minutes.

JENNIFER WHERE ARE YOU - 1981, 10 minutes.

OH CHINA OH - 1984, 3 minutes.

ALL RIGHT YOU GUYS - 1976, 16 minutes.

ADYNATA is a collage film whose title is a rhetorical term defined as "a stringing together of impossibilities, sometimes a confession that words fail us." Thornton uses an enormously diverse, suffusive array of images and sounds to explore, and explode, the notion of the Orient, and Feminity, as the Exotic Other. Thornton unleashes the sort of visual and aural pleasure that is usually contained and ordered by the narrative process.

PEGGY AND FRED IN HELL and FRED IN KANSAS are the first completed sections of a continuing series. Filmed in documentary style, with occasional use of found footage, these wroks place their boy and girl heroes in a densely cluttered, undefined technological-consumer wasteland, strewn with Wonder Bread packages and accompanied by the incessant drone of a TV set. Though shot on film, PEGGY AND FRED IN KANSAS was edited on videotape, a format that gives added resonance to this unsettling work.

"In [PEGGY AND FRED IN HELL] I'm attempting to establish a timeless, voiceles place, outside of everything we can conceive and know, but still uncannily familiar, at hand—it's probably easiest to describe this place as 'madness'—or to be more specific, as the point where the human organism resides outside the functional structures of Language, the Social, the Political."

3. Feb 20
Parabola Selection

MNEMOSYNE MOTHER OF MUSES - Larry Gottheim, 18 minutes, 1986, color, sound.
MNEMOSYNE MOTHER OF MUSES links diverse materials. His father's stroke and other personal matters are linked with more subtle matters; Toscanini conducting Wagner, Siodmak's film noir The Killers in a structure which, while going backwards, continually moves forward.

THE RED THREAD - Larry Gottheim, 15 minutes, 1987, color, sound.
THE RED THREAD, based on a Hindu legend, achieves the electric tension of structural form without repetition. The metaphor of the thread or weave is not new as applied to film but here it's taken into a rich metaphorical labyrinth.

SIGNAL GERMANY - Ernie Gehr, 37 minutes, 1982-85, color, sound.
Gehr's new film, SIGNAL—GERMANY ON THE AIR, situates itself primarily in an intersection of Berlin where a number of streets come together. The film shifts occasionally away to a section of railroad track, another street and to a factory on a barren lot. A multilingual sign identifies the building as the former Gestapo headquarters.

The sound and image relationships are extraordinarily subtle and complex. The sound track is composed of chunks of ambient, asynchronous street noise, silence and excerpts of multilingual radio broadcasts. The broadcasts include a very disturbing English lesson comprised of the haunted phrases, "You people are all the same," "Don't blame me," and "What are you accusing me of?" The radio serves to make the invisible world concrete.

SIGNAL—GERMANY ON THE AIR marks the filmmaker's return to Berlin, the city from which his parents fled in 1939. To some extent this is a film about culture shock, memory and evidence and the things that remain.

THE SECRET GARDEN - Phil Soloman, 23 minutes, 1986, color, silent.
THE SECRET GARDEN is a fever dream, like a child dreaming of paradise, but lost within the sometimes dark walls of a nuclear family. With extensive optical printing techniques applied to both found and original footage the film becomes an amazing garden where layers of meaning are revealed by masked images the way the surface of a dream masks the latent dream content. Through a reversed excavation, THE SECRET GARDEN explores the wonders and terors of being lost in the garden, searching behind the curtain to expose the myth of the Great Father.

4. Mar 6
Woody Vasulka
In Person

Vasulka arrived in United States in 1965 from Prague. In 1974 he turned from filmmaking to teaching media at State University of New York, Buffalo where he began his investigations into computer controleed video, building "the Vasulka imaging system." With his wife Steina he founded The Kitchen, an important interdisciplinary art center in New York. He has participated in many major video exhibitions and festivals around the world. Vasulka just returned from a residency in Japan and is currently preparing a major retrospective of his and Steina's work at The American Museum of the Moving Image in New York.

Tonight's Program:

STUDIES FOR COMPUTER: ENCOUNTERS WITH 3-D IMAGING - 20 minutes.
Collaborating with Youngblood and Peter Weibel, Woody Vasulka, a seminal force in the emergence of video art, is theorizing a new aesthetic of the electronic image. Reviving the postulation of inherent properties of video without the formalist agenda and its rigidity, this theory delineastes four areas of emphasis shift between film and video: transition vs. transformation, parallel event streams, temporal perspective and image as object. This last new emphasis of digital electronic video, the ability to shape an image into a 3-D mathematical representation, is the central structural component of Vasulka's new approach.

ART OF MEMORY - 36 minutes.
Woody Vasulka worked more singularly on his highly complex, very evocative ART OF MEMORY. The video opus combines a score, an arid landscape and historical stock footage into a meditation on memory, militarism and media. Against a sun setting in the desert, images of World War II, the Spanish Civil War and others are figured into biomorphic 3-dimensional shapes, appearing as though vaguely familiar forms are bumping with our cultural heritage. The images are drawn from the coleective media memory to examine the violence leading to the atomic age.

5. Mar 20
Black Maria Festival

The Black Maria film festival, located in New Jersey and dedicated to the memory of Thomas Edison's studio, will reach its western-most frontier this year when it comes to Boulder. The Black Maria is an aesthetically oriented, yet eclectic competition that does not impose category-related restrictions on entrants. A work is judged solely on its merits as it presents itself, and in the context of related accomplishments in the media arts field. Director John Columbus will bring a selction of the winners from this year's competition in the Festival's traveling showcase.

Films to be shown in tonight's program are:

DECODING - Michael Wallin, 1988, 15 minutes, B/W.
DECODING, made from appropriated footage, is a melancholy film that conjures a sense of the past, of perhaps a better, simpler era.

ENDANGERED - Barbara Hammer, 1988, 18 minutes, color.
Endangered species (art, life, animals) are presented and then partially eradicated. The film itself is scratched, manipulated and duplicated, both preserving and endangering her film.

A MAN'S RACE - Michael Luke Latino, 1987, 18 minutes, color.
An unexpected documentary that shocks with its coverage of a motorcycle culture.

NEGATIVE MAN - Cathy Joritz, 1985, 2 minutes, B/W.
Scratch animation over footage of a businessman presenting a lecture.

THE TRAP - Amy Kravitz, 1988, 5 minutes, B/W.
Elegant abstract animation.

LIVED IN QUOTES - Laurie Dunphy, 1987, 21 minutes, color.
A personal essay on the subject of apartheid in South Africa.

Supported in part by a grant from the National Endowment for the Arts

6. Apr 10
Nelly Voorhuis
In Person

Nelly Voorhuis from Amsterdam, Holland, will bring a program of Dutch experimental films to the United States this spring.

This program will include works by thirteen young Dutch film artists and one American living in Holland. Frans Zwartjes has been called the most original talent at work in contemporary Dutch cinema. Along with the others on this program, the audience will get a broad perspective of the present scene in Holland avant-garde cinema.

Tonight's films are:

BIRDS - Frans Zwartjes, 1968, 16mm, B/W, 6 minutes.
A woman is reclining in the stark darkness of a black and white setting. She is playing with a toy bird on an elastic band. Her movements are protracted as she bounces the bird seductively up to her face, over her black-clothed body; finally the bird is bounced between her legs.

A FAN - Frans Zwartjes, 1968, 16mm, B/W, 7 minutes.
A woman playing with a fan: fanning, face turning, turning, fan movements. Clothed in an exotic dress, the woman brings us to an agitated nervous mood.

LIVING - Frans Zwartjes, 1971, 16mm, Color, 15 minutes.
A woman and a man look at and through the empty rooms of a house. They circle around the house, they come closer to their object of search. Their movements and the force of the walls bring them together.

SISYPHUS - Paul de Mol, 1970, 16mm, B/W, 20 minutes.
A good friend of Frans Zwartjes, who shares his interest in highly contracted films. The film plays on a hunch, and tension comes up between a man and a woman; somethings seems to happen, but then it holds up suddenly.

KATARAKT - Jan Ketclaars, 1978, 16mm, B/W, 10 minutes.
A man is dancing, but the images are so cut that there exists an almost abstract image of a moving object.

TRANSFORMATION - Paul de Nooijer, 1976, 16mm, Color, 4 minutes.
The film consists of one roll of film, about thirty meters. A photographer takes polaroid pictures which he places in line of the film-images. In the end the photography has become the image.

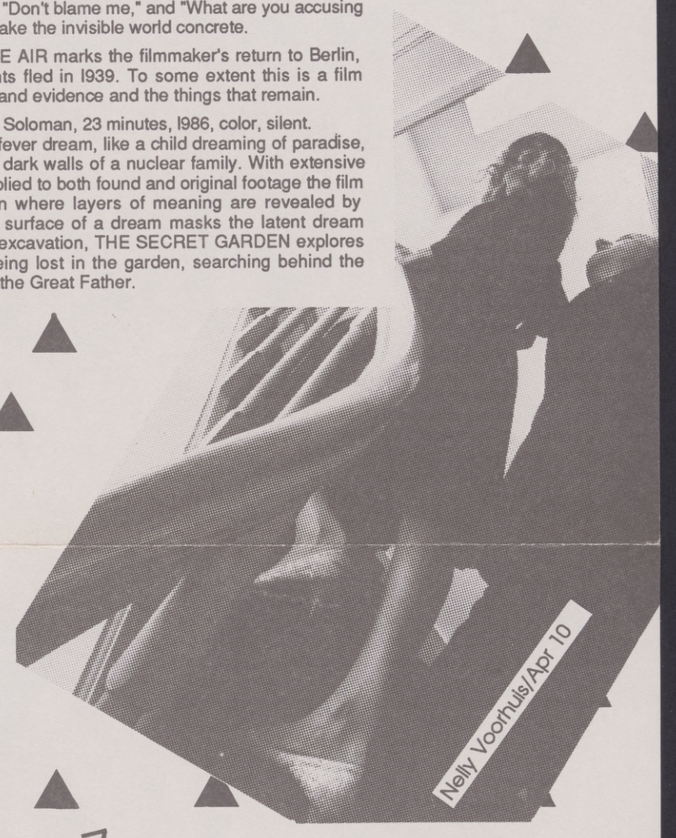
REVIEW - Paul de Nooijer, 1976, 16mm, color, 10 minutes.
A film about the photograph in film with all its tricks on time and transformation by disappearing.

PRESTCOLD - Henri Plaat, 1976, 16mm, B/W, 10 minutes.
Plaat works with association, he puts together images of decay, landscapes, absurd situations to create a sphere of strangeness. Prestcold shows the sentiment of melancholy in a surreal way.

HET RESERVAAT - Marijn Maris, 1982, 16mm, color, 11 minutes.
Like Plaat, Marij Maris wants to create a specific atmosphere in his film, but here it is a romantic one. Double images and the voice of Joan La Barbara turn a simple shot into a exotic dreamworld.

MOUNE - Wierd Kramer, 1974, 16mm, Color, 11 minutes.
The form and movements of the windmill are used as a starting poing of the film. But the film has more to do with the time when windmills will only exist in museums. The space around the windmill, more than just sky, forms the theme of the film.

WAITING - Nan Hoover, 1979, 16mm, color, 10 minutes.
A film by the performance artist Hoover. She works with slight changes in light, in shades of texture and intensity of light.



7. Apr 24
New Work

YELLOW ARIA - Tina Bastajian, 1986, 13 minutes, color, sound.
YELLOW ARIA is a symptomatic view of the lover at work, constantly on the edge of savouring the moments when passion and neurosis overlap. By layering different forms of expression, Bastajian has formed a work that allows language and action to intertwine to demystify love and passion.

Rather than a sentimental account, YELLOW ARIA is a humorous and ironic series of vignettes which form confessional outbursts of the symptoms of losing the loved object of desire. With a decidely female perspective, Bastajian simultaneously undercuts and sympathizes with these outbursts to acknowledge that the women have the ability to express this out of balance behavior with beauty and dignity. "Love and anguish find varying expression through metaphor, opera and pop songs." (Kathy Geritz, Pacific Film Archives)

HER FRAGRANT EMULSION - Lewis Klahr, 1987, 10 minutes, color, sound.
A found footage film manipulated by re-recording images onto video and back onto film. Elements of story structure and mystery emerge from behind veiled episodes employing an ephemeral female character whose presence in the context of the filmmaker's manipulation of the physical material takes on playful absurdist overtones.

FROM ROMANCE TO RITUAL - Peggy Ahwash, 1985, 21 minutes, color, sound, S8.
FROM ROMANCE TO RITUAL opens unceremoniously at Stonehenge. The spastic movements of a hand-held Super-8 camera can barely keep the sacred stones in the center of the frame, while a young woman squats on the deep green, well-trodden earth, declaring, "I am a stone." In a following scene a woman sits in her apartment as music blares in the background. With a microphone clipped to her collar, she smokes and drinks in a performed confesiional mode and tells the camera and the person behind it of an eight year relationship with the "craziest man I ever met" which included every kind of humiliation but had its "high points."

It is all a bit tongue-in-cheek, like playing around in the backyard (prehistoric sandbox 101) but not far from the truth in its reading of the erasure of matriarchal societies from traditional histories. This digging around in the backyard is a wonderful little metaphor for what Ahwesh does in her films, a funky de-reconstruction of history. In her use of a marginal medium (Super 8) and her empathy with marginal characters, people outside of the cultural mainstream Ahwesh creates a new kind of docudrama. She is a historiographer who is decidedly humane and partisan.

POET'S VEIL - Peter Herwitz, 1988, 17 minutes, color, silent.
I'm fascinated by veils, surfaces, anything that obstructs a clear view. These veils, of color, distance, detached symbols, are both painterly in form and related to the acts of reading and writing seen throughout the film. The obscuring of the word represents my struggle to create an unnamable world of poetic mystery and nuance.

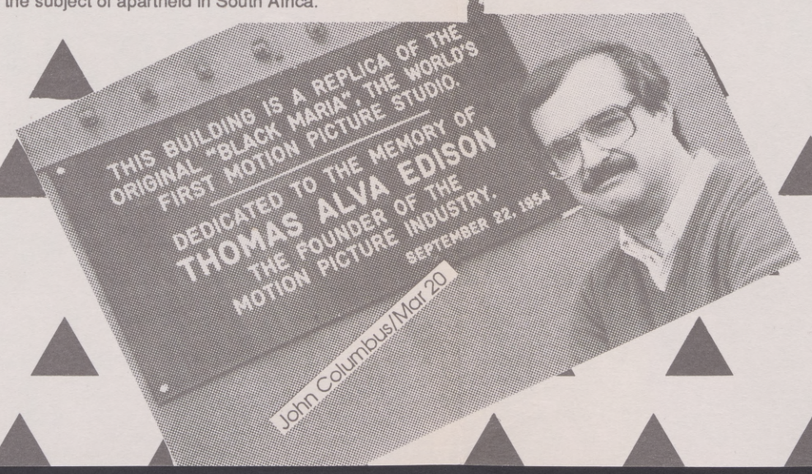
PIANO - James Herbert, 1987, 21 minutes, color, silent.
Herbert's film work is characterized by a singular rephotography technique, the use of nude subjects and a poetic, sensual aura. "Re-photography is a way to get another chance at filming. I approach refilming not so much as analysis, but rather to see the projected film as a 'new' event, a new subject for filming. Then I change intuitively, spontaneously, the time progression and/or part of the screen I re-photograph. The new images are then consumed by the camera again. They sustain themselves as new events for filming." (J.H.) "In the work of filmmaker James Herbert, the painterly tradition of the nude demonstrates its power of survival and is revitalized by the medium of cinema. Herbert employs the motif so obsessively that it becomes in the truest sense, a discipline: a device by which the artist's developing mastery of his craft can be charted." (Scott Hammon, Afterimage)

8. May 1
Open Screening

Each semester we sponsor an evening in which the public is invited to show film or video work. We are able to project Reg 8mm, Super 8 sound or silent, 16mm sound or silent, as well as audio cassette tapes, with any of the above formats. Most video formats are also acceptable, providing you cal us ahead of time to let us know which format you need—VHS, Beta or 3/4".

Works will be shown in the order they are received, beginning at 7 pm. (show time is 8 pm.). Please, a maximum of 20 minutes per person.

For further information, call Don Yannacito at 492-1531.


THIS BUILDING IS A REPLICA OF THE ORIGINAL "BLACK MARIA", THE WORLD'S FIRST MOTION PICTURE STUDIO.
DEDICATED TO THE MEMORY OF THOMAS ALVA EDISON THE FOUNDER OF THE MOTION PICTURE INDUSTRY.
SEPTEMBER 22, 1954
John Columbus/Mar 20

LONDON FILM MAKERS CO-OP

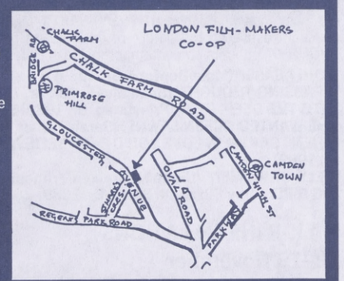
CINEMA EVENTS NOVEMBER 1989

LONDON FILM MAKERS CO-OP
42 GLOUCESTER AVENUE, LONDON NW1

LFMC CINEMA
Refreshments are available before screenings and during any intervals.
Cinema Telephone: 586 8516
Cinema membership: Annual £2.50: temporary 30p.
Cinema Tickets: £2.50 or £1.80 for UB40s, students and OAPs.
London Film Festival £3.50 or £2.50 Children £1.00.

LFMC DISTRIBUTION
The LFMC is a leading distributor of experimental and avant garde film. The distribution catalogue lists over 1,000 titles by film-makers from Britain and overseas. For more information contact Tom or Tony – Monday–Friday – in the LFMC Office.
Distribution Telephone: 586 4806
*Films marked with an asterisk are from LFMC distribution.

LFMC WORKSHOP
The workshop has a good range of 16mm and Super 8 film production equipment and three fully-equipped editing rooms. We also have black and white printing and processing facilities and an optical printer. Please phone or call in for details.
Workshop Telephone: 722 1728
Opening Times: 10am–6pm Tuesday–Saturday.



Public Transport:
Camden Town or Chalk Farm Tube.
Buses: 24, 29, 74, 134, 137, 253 to Camden Town; 31 and 68 to Chalk Farm.

OUR CINEMA SPACE IS AVAILABLE FOR HIRE FOR SHOOTS AND THEATRICAL/ DANCE/PERFORMANCE EVENTS.

bfi

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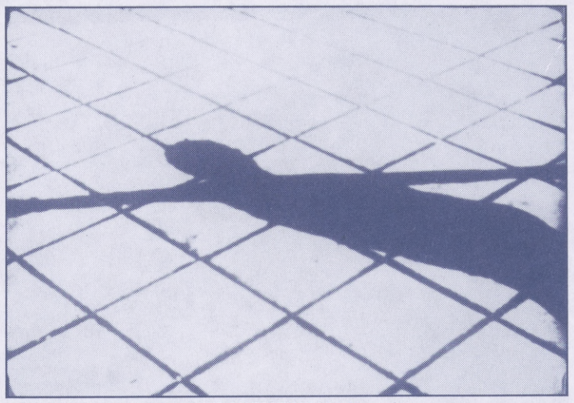
LONDON BOROUGHS GRANTS SCHEME

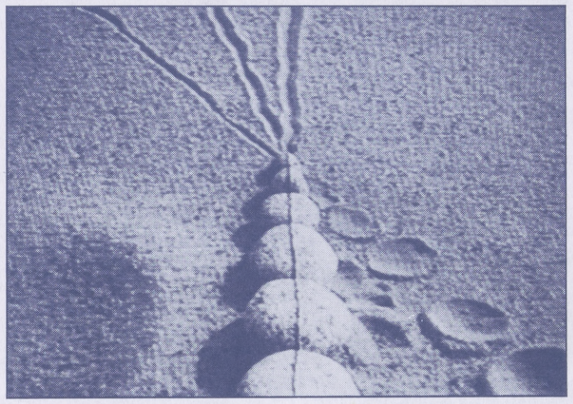

'BEAUTY IN THE MOST PROFOUND DISTORTION' 12th November

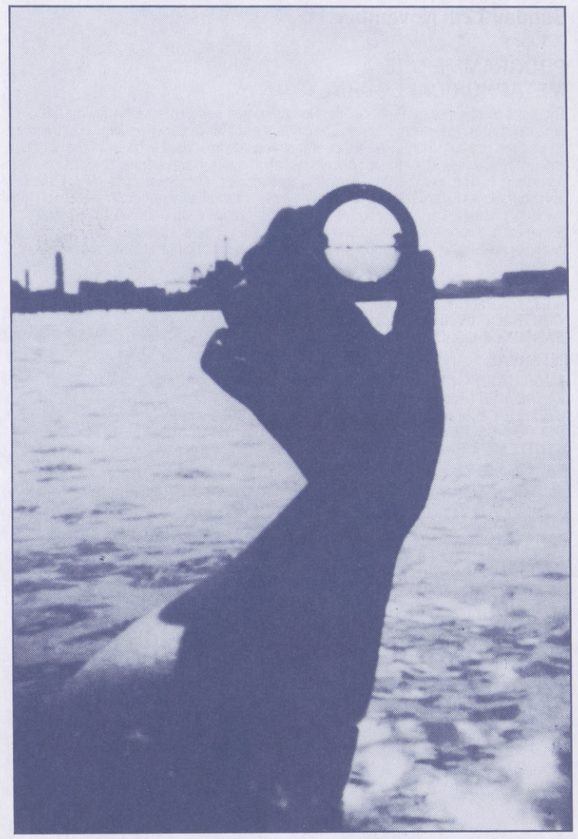
JOZEF ROBAKOWSKI 15th November

London Film Festival

London Film Festival

'CONTRACT' 12th November


'CONTINUAL INFINITY' 17th November


'TARASSA' 24th November

'NOTES' 3rd November

New British and American Experimental Work

Friday 3rd November
7.30pm
HULL TIME BASED ARTS

'Hull Time based Arts is a co-operative, formed in 1984 with the chief aim of encouraging production and exhibition of artists' film, video, performance and experimental music. Above all art that is innovative and challenging. We are sensitive to issues of accessibility and hope to widen the public's perception of what art is. *HTBA* is one of the few arts organisations in the country who are actively involved in both production and promotion of both its members and commissioned artists' work.' – *Rob Gawthrop*

OCT 32ND' (Tracey Wilson) extract
'400 SECONDS' (Matt Tweed) 6½ mins
'DOCUMENTATION OF INSTALLATION' (Ruth Baker) 10 mins
'BLUE LIGHT OVERTURE' (Blane Reininger) sound, 6 mins
'NATURAL' (Andy Smith) 7 mins
'ME/HER' (Cath Sheils) 9 mins
'THIS BRIDGE PASSING' (Tom Scott)
'NOTES' (Joanne Millet) 7 mins
'PROJECTIONS FOR ... ETC' (Rob Gawthrop) 2½ mins
'LIFE WATER' (Mike Stubbs) 10 mins
Plus works by Mal Williamson and Ben Mason.
Film installation: ***Tom Scott***

Thursday 9th November
7.30pm
'THE TOMB SLAB TALKS...'

London based performance partnership *Sulphur Spine* which consists of composer and musician Bret Lees and sculptor and performance artist Lucia King premier their new piece tonight.

'The stone that covers the corpse
speaks the life the tomb contained:
Art works the 'death' in you
and brings it to bear upon your life.
A musician and a sculptor have made this performance.
Like the event of an eclipse,
it inspires reflection upon
the awesome, radiant paradox of being.'

New British and American Experimental Work

Friday 10th November
7.30pm
FILMS AND VIDEOS FROM PORTSMOUTH POLYTECHNIC

Tonight presents another opportunity to view the work of Fine Art film and video students from outside London. In this mixed programme of students and ex students of Portsmouth Polytechnic, a diverse range of issues are tackled through the use of personal experience, colour, screen space, conceptual editing and brute creation.

'DOUBLE VISION' (Andy Budd) 11 mins, 'OPERATOR' (Nicole Briggs) 8½ mins, 'THE BACKDROP' (Teresa Cole) 2 mins, 'HAPPY SHOPPER' (Richard Peacock) 9 mins, 'NOCTURNAL CHILDREN' (Andy Budd) 11 mins, 'PLUNGE' (James Dolan) 6 mins, 'CURSORY REPERTOIRE' (James Dolan) 5 mins, 'SWEET FA' (Teresa Cole) 2 mins, 'LUB OIL' (Teresa Cole) 2 mins, 'IN LOVING MEMORY' (Teresa Cole) 5 mins, 'FALLING STAR' (Nicole Briggs) 3 mins, 'FARMYARN' (Nicole Briggs) 3 mins, 'DEVELOPING ORIGINALS' (Nicole Briggs) 3 mins. ' Work in progress' (Lisa Broughton) 10 mins, 'MASS' (Richard Peacock) 5 mins, 'DON'T SACRIFICE FORD' (Richard Peacock) 12 mins, 'SHEDDED LIGHT' (Keith Willingham) 3 mins.**

Thursday 16th November
7.30pm
BETZY BROMBERG IN PERSON

"These are works of multiple effect or, as a voice says in one film, 'speaking in tongues'; they hover on the edge of control and are pinioned by the twin axes of women's victimisation and woman's resistance." – Paul Arthur, *Millenium Film Journal.*

Betzy Bromberg is one of Los Angeles' foremost experimental independent film-makers. Her liberating collages display a cacaphonic, cultural Mixmaster in what could be called acid cinema: lurid pastel filters, semi pornographic biker and stripper material with a soundtrack of everything that fits.

PETIT MAL' (USA, 1977) 18 mins
'CIAO BELLA' (USA, 1978) 13 mins
'SOOTHING THE BRUISE' (USA, 1989) 21 mins
'MARASMUS' (USA, made with Laura Ewig, 1981) 24 mins

Tuesday 28th November
8.00pm
OPEN SCREENING

Film makers are invited to show 16mm and Super 8 film as well as video. Unfinished work is particularly welcome. ADMISSION FREE. Please contact the workshop on 722 1728 in advance. Films should arrive by 7.30pm on the day of screening.

33rd LONDON FILM FESTIVAL

Once again the London Film-makers Co-op is pleased to premier an extensive and diverse body of new international experimental cinema in the 1989 LONDON FILM FESTIVAL. We have expanded our participation to include eight evenings of film, video, tapeslide and installation, representing nine countries. The work has been brought together to highlight contemporary concerns for film and video makers working on the fringes of both independent cinema and the visual arts. These pieces exist as displays of the exiting art of image making in the process of expressing living experience. They shy away from any superficial uses of technology, preferring to work in honest and intimate languages.

It has been many years since we have had the opportunity to view contemporary experimental film and video from Poland, Yugoslavia and Japan. The personal and combined shows provide a rare showcase for this work and are not to be missed! As part of these special screenings we will be launching the 18th issue of UNDERCUT, the magazine of the London Film-makers Co-op. UNDERCUT 18 focuses on East European cinema.

Throughout the LONDON FILM FESTIVAL screenings will be a changing rota of multi-media installations and video gallery showings.

Thanks to Alnoor Dewshi, Alia Syed, Tony Warcus and Pier Wilkie for their work on the selection panel of Programmes one, four, seven and eight of the LFF. Thanks also to Mark Bond, Abi Fisher, Takasha Nakajima (Image Forum, Tokyo), Ryszard Kluszczynski, Aine Whitehead (Camden Video Showcase), Sheila Whitaker (NFT), Tomozo Yano (Japan Foundation, London).

We gratefully acknowledge the financial assistance of the Arts Council of Great Britain, Camden Video Showcase, Japan Foundation in Tokyo and the London Film Festival.

New British and American Experimental Work

In addition to the LFF, the November programme continues our commitment to new international experimental work. The young students of Portsmouth Polytechnic continue to produce innovative pieces within the Fine Art department, despite financial and political difficulties. HULL TIME BASED MEDIA have grown out of the confines of Fine Art tradition and the members experiment with a wide range of media from performance to sound. Betzy Bromberg from LA, who will be participating in the LFF at the NFT, presents a retrospective of her fragmented near hysterical assemblages, which attack an array of themes from Consumption to Sex Roles in America. We're also pleased to present a new performance from Sulphur Spine which explores the mythology around the workings of the Death Fantasy within the artist's creative subconscious. Thanks to Nicole Briggs, Rob Gawthrop and Lucia King.

HAPPY VIEWING FOR THIS EXCITING MONTH OF FILM, VIDEO, PERFORMANCE, TAPE SLIDE, INSTALLATION AND EXHIBITION.

MOIRA SWEENEY

Sunday 12th November
7.30pm

PROGRAMME ONE
METAPHORICAL JOURNEYS

The films in this programme develop languages of self expression moving through dream, ritual and sexual metaphor. The influences of Maya Deren and her explorations around the relationship between movement and film is evident in many of these black and white pieces. The metaphorical use of imagery ranges from the subtle and disturbing to the explicit and engaging in precisely composed and evenly paced psychodramas. External order is sought from interior experience in an absorbing manner creating haunting moods of pathos. Taboos around sexual frustration, homoerotic desire, and female fantasy are broken. These individual journeys move through challenging terrain and attempt to make sense of cultural forms, both lost and present.

'EMBRACE TIGER, RETURN TO MOUNTAIN' (Anna Gravelle, Br, 1989) 9 mins
'K' (Jayne Parker, Br, 1989) 8 mins
'CONTRACT' (William English, Br, 1989) 10 mins
'SWAMP' (Simon Casel, Lou Max, Br, 1985) 20 mins

INTERVAL

'AUGENBLICK' (Claudia Wissman, West Ger, 1989) 4 mins
'L'ETREINTE' (Bouvier/Obadia, Fr, 1988) 5 mins
'BETWEEN' (Claudia Schillinger, West Ger, 1989) 10 mins
'DECODINGS' (Michael Wallin, USA, 1988) 10 mins
'GENTLEMEN' (David Farringdon, Br, 1988) 15 mins

Running time: 91 mins plus interval

Installation: ***'BEAUTY IN THE MOST PROFOUND DISTORTION' (Sophia Phoca)***

Wednesday 15th November
7.30pm

PROGRAMME TWO
SEARCHING FOR DECISIONS – PERSONAL CINEMA
THE FILMS AND VIDEOS OF JOZEF ROBAKOWSKI

'We must act spontaneously and independently, so as to exist as individuals in our times, and influence, shape and critically describe reality... We reacted in a specific way to the evils of society and especially to the things that deformed awareness – the spirit of human experience' – Josef Robakowski

Robakowski remains one of Poland's foremost independent avant-garde film-makers. He was one of the founders in 1970 of the influencial Film Forum Workshop in Lodz, the main avant-garde group in Poland. His films are rooted in the tradition of conceptualism. The most recent works undergo a strict control: they are rational, minutely underlined by a subjectivity which possesses an ironic inflection demonstrating the author's reserve about his own images being represented on tape.

'IDE' (I AM GOING) (1973) 5 mins
'BLIZEJ, DALEJ' (NEARER, FURTHER) (1984) 4 mins
'LA-LU' (DANCE WITH TREES) (1985) 3 mins
'TANIEC Z DRZEWAMI' (FROM THE WINDOW) (1978–84) 18 mins
'MOJE VIDEO-MASOCHIZMY' (MY VIDEO MASOCHISMES) (1988) 6 mins
'O MOICH PALCACH' (ABOUT MY FINGERS) (1981) 5 mins
'Z OKNA' (FROM MY WINDOW) (1978–84) 18 mins
'PAMIECI L BREZNIEWA' (HOMAGE TO BREZNEIW) (1982) 5 mins
'PARTY Z LUTOSLAWSKI (PARTY WITH LUTOSLAWSKI) (1988) 28 mins
'SPOKOJNI Z BEDLNA' (QUIETS FROM BEDLNA) (1989) 6 mins
'ZABAWY POLAKOW' (POLISH FROLIC) (1989) 30 mins

Running time: 128 mins plus interval

Friday 17th November
7.30pm

PROGRAMME THREE
POLISH AVANT-GARDE VIDEO IN THE EIGHTIES

In Poland over the last ten years video has been the main medium for artistic expression within the independent film community. As with work from other countries in the eighties, the videos display many artistic forms with a renewed interest in styles and traditions such as surrealism and expressionism or the dadaist poetry of scandal. There are two main streams. Firstly ironical and rational works underlined with an intimately personal character. Secondly, works opposing the primacy of the intellect basing themselves on emotional and irrational states. The two languages exist together in examples of contemporary creativity which has been nurtured by impulses flowing from the recent past. *Presented and curated by Ryszard W. Kluszczynski*

'CIAGLOSC NIESKON ZONOSCI' (CONTINUAL INFINITY) (Zygmunt Rytka, 1983) 19 mins
'OBRZEDY INTYMNE' (INTIMATE DIARIES) (Zbigniew Libera, 1984) 20 mins
'JAK TRESUJE SIE DZIEWCZYNKI' (HOW WE TRAIN LITTLE GIRLS) (Zbigniew Libera, 1984) 15 mins
'STREFY KONTAKTU' (CONTACT ZONES) (Malgorata Potacka, 1980) 20 mins
VIDEO PERFORMANCE (Jerzy Truszkowski) 20 mins
'MOVIE – THE EIGHTIES PROGRAMME' (Lodz-Kaliska Group) 30 mins
MIXED FILM WORK (Yach) 20 mins

Running time: 126 mins plus interval

'SHE WANTED GREEN LAWNS' 12th, 19th, 25th, 26th November

'K' 12th November

'EMBRACE TIGER, RETURN TO MOUNTAIN' 12th November

'LONDON SUITE' 19th November

'WORM STORY' 24th November

Sunday 19th November
7.30pm

PROGRAMME FOUR
CURRENT DIVERSITIES

Many of the videos and films in this programme display a variety of enterprising engagements with technology, which transcend the machine. They employ an array of video manipulation tricks, optical printing processes and simple yet highly inventive uses of Super 8. All of the pieces exploit the possibilities of their respective medium for the expression of responses to the world. They range from celebrations of youth in lively dialogues between camera and subject to deeply felt statements of the fears around nuclear power. Some of the films are characterised by whimsical and dadaesque qualities while others such as *LONDON SUITE* are kaleidoscopic arrangements of encounters and re-enactments. The latter along with *SERPENT RIVER* are two examples of recent experimental films funded for broadcasting in the Arts Council/Channel Four production awards.

'NARRATIVE FILM' (Ulrich Sappoch, West Ger, 1988) 4 mins
'THE AIRWAVE SPECTRUM HAS SOME DEFECTIONS' (Alnoor Dewshi, Br, 1989) 4 mins
'BOX FOR BEAM' (Harold Busch, West Ger, 1989) 3 mins
'VIDEO SKETCH No. 5' (Cesar Meneghetti, Br, 1989) 2 mins
'AUSKALTATION' (Gerlinde Salentine, West Ger, 1989) 3 mins
'SERPENT RIVER' (Sandra Lahire, Br/Can, 1989) 30 mins

INTERVAL

'SPRING' (Catherine Elwes, Br, 1988) 9 mins
'YOUNG' (Julie Moran, Br, 1989) 5 mins
'MANY HOLES' (Inge Lise Hansen, Br, 1989) 3 mins
'INTERLUDE' (David Leister, Br, 1989) 10 mins
'LONDON SUITE' (Vivienne Dick, Br, 1989) 28 mins
PERFORMANCE – 'TEXTURAL DIALYSIS' (Plumelia Hairart, Br, 1989) 15 mins

Running time: 116 mins plus interval

Installation: ***'STILL LIFE' (Kate Royle)***

Wednesday 22nd November
7.30pm

PROGRAMME FIVE
ON THE OTHER SIDE OF FILM
THE FILMS OF LADISLAV GALETA

Ivan Ladislav Galeta, director of the Centre for Multi-Media Research at the University of Zagreb, Yugoslavia, is one of Europe's foremost post-constructivists. To the basic tenets of constructivism Galeta has always managed to intersperse a very individual metaphysical layering. The concept of time/space cannot be separated from these unique and absorbing pieces. In *TWO TIMES IN ONE SPACE*, the contours of daily rhythms within the space of a family kitchen are set into motion on film. Simple rituals become subtly humorous, as beautiful shapes and patterns form. *SPHERE* offers the opportunity to experience a special sculpture on film, as both hands and camera caress it in a touching and pleasurable way – 'Feel your pulse and listen to your heartbeat.' In *WATER PULU* the sound of Debussy's 'La Mer' accompanies a degraded and multi-layered tribute to waterpolo, in which the ball becomes the metaphoric centre of the world.

Galeta will introduce each film and will premier his most recent film WAL(L)ZEN.

'FORWARDS-BACKWARDS PIANO' (1977) 18 mins
'TWO TIMES IN ONE SPACE' (1984) 10 mins
'SPHERE 1985–1895' (1984) 10 mins
'WATER PULU 1869 1896' (1987) 10 mins
'PiRaMidas 1972–1984' (1984) 12 mins
'WAL(L)ZEN' (1989) 6 mins

Running time: approx 100 mins

Friday 24th November
7.30pm

PROGRAMME SIX
LOOKING TO THE FUTURE
JAPANESE EXPERIMENTAL FILM 1985–89

This programme presents a selection of works shown at the annual *IMAGE FORUM FESTIVAL OF EXPERIMENTAL FILM AND VIDEO* (Tokyo/Osaka) in the past four years. It mixes the work of established film-makers who have been working over the last twenty years with young lesser known artists. The films display an older generation's concern with the quality of the filmic image itself to more recent explorations around the generation of movement from frame to frame. The films throughout remain subjective, looking at memory on one hand, and narrative experiment on the other. The accumulation of these milestone studies has produced an astonishing variety of imagery along with a greater understanding of the medium of film. These beautiful works look forward to the future of Japanese experimental cinema. – *Curated by Takashi Nakajima of IMAGE FORUM*

'TARASSA' (Seiko Otobe, 1988) 9½ mins
'SAKURA-JIKAN' (CHERRY TIME) (Norika Harada, 1989) 21 mins
'GAVORA' (Nobuiro Aihara, 1989) 6 mins
'TIME SPLIT' (Junichi Okuyama, 1989) 6 mins
'XEROPHILIE' (Akihiko Morishta, 1985) 10 mins

INTERVAL

'MIMIZU MONOGATARI' (WORM STORY) (Keita Kurosaki, 1989) 15 mins
'MIIRA NO YUME' (DREAM OF THE MUMMY) (Takashi Ito, 1989) 5 mins
'SHISHOSETU II, III' (THE NOVEL II, III) (Nobuhiro Kawanaka, 1988–89) 34 mins
'HOSOSHITU' (THE ANNOUNCING ROOM) (Yukio Hiruma, 1986) 10 mins

Running time: 126 mins plus interval

Saturday 25th November
7.30pm

PROGRAMME SEVEN
INTERIOR MONOLOGUES

This programme of tape slide, film and video presents gentle and moving interior monologues. Text plays an integral role in many of these works, ranging from interpretations of passages in classic literature as diverse as Ulysses and Equus, to more personal diaristic voiceovers. At times the use of mythological language evokes a fairytale world. At other times the repetition of a story in different languages produces a range of modulations and utterances in relation to repeated image. In some pieces the individuals' desires and passions are explored through textured imagery highlighting the sensuality of the body in a multiplicity of meanings. In other pieces responses to time and space are engendered by the beauty of landscape from the Orkneys to the west coast of Wales.

'SILENCE WOKE ME UP TODAY' (Lily Markiewicz, Br, 1989) 10 mins
'FAINTINGS' (Guy Mark Hinant, Belgium, 1989) 7 mins
'WHERE I AM IS OVER THERE' (Maggie Warwick, Br, 1989) 7 mins
'SANDAY' (Nick Collins, Br, 1988) 18 mins
'THE SOUND BETWEEN' (Sharon Morris, Br, 1989) 19 mins

INTERVAL

'ACCOUNT FOR EQUUS' (Steven Gould, Br, 1989) 15 mins
'HYACINTH FIRE' (Lawrence Brose, USA, 1989) 45 mins

Running time: 121 mins plus interval

Installations: ***'YOU HEARD WHAT SHE SAID, WHAT DID SHE TELL YOU' (Ruth Baker), 'REARRANGEMENT' (Denise Hawrysio)***

Sunday 26th November
7.30pm

PROGRAMME EIGHT
VISIONARY LANDSCAPES

The films in this programme are informed by a fine art painterly sensibility. They are lyrical and poetical journeys which reconstruct memories from childhood, personal histories and rituals and weave them into delicately patterned and richly coloured visual landscapes. Within the fluidity are echoes of struggle related to the loss of innocence or loved ones. In *FAUST IV* there is the escape from the unbearable pictures of the young Faust's broken romantic idyll. The films are characterised by an honesty in their use of familiar spaces and objects and impressions of landscape. The sensual evocations in these fragile meditative tracings remain nonetheless highly charged and hypnotic.

'MAN OF STONES' (David Finch, Br, 1989) 30 mins
'PALIMPSESTA' (Sogand Bahram, Br, 1989) 5 mins
'IMAGINARY III' (Moira Sweeney, Br, 1989) 8 mins
'BLACKBOARD' (Jo Solomon, Br, 1989) 8 mins
'RED SAILS' (Annette Kennerley, Br, 1989) 3 mins
'JULIETTE' (A.L. Minshall, Br, 1989) 5 mins

INTERVAL

'CONTINUUM' (Dominic Angerame, USA, 1986) 15 mins
'FAUST IV' (Stan Brakhage, USA, 1989) 37 mins

Running time: 103 mins plus interval

Installations: ***'YOU HEARD WHAT SHE SAID, WHAT DID SHE TELL YOU' (Ruth Baker), 'REARRANGEMENT' (Denise Hawrysio)***

'BIG BIRD' 12th, 19th, 25th, 26th November

THE VIDEO GALLERY

Along with programmes One, Four, Seven and Eight, there will be a number of works screened in the video gallery. These enterprising films and videos range from suburban fantasies with ten choreographed lesbians in *'SHE WANTED GREEN LAWNS'* to an unrequited gay infatuation in *'WHEN I SAY I'M IN LOVE...'*. In *'NOHI ABASSI'* there is a visual trestise on the nature of our western reality construct, while *'A PASSING THOUGHT'* ponders on contemporary life in Britain.

'NOHI ABASSI' (Mike Dunford, Br, 1989)
'A PASSING THOUGHT' (Sean McAllister, Br, 1989) 4 mins
'INTO THE DEEP' (Dave Priestman, Br, 1989) 3 mins
'SHE WANTED GREEN LAWNS' (Sarah Turner, Br, 1989) 4 mins
'WHEN I SAY I'M IN LOVE YOU'D BEST BELIEVE I'M IN LOVE' (Stephen Craighill, Br, 1989)
'FIELD OF WOMEN' (Diane Mavroleon/Francoise Suaze, Br, 1989) 20 mins
'BIG BIRD' (Amy Elizabeth Baird, Br, 1989)

MAJOR INSTALLATIONS

12–19 November

Ghost Train (Moshe Muller, Israel)

Renowned installation artist Moshe Muller from Tel Aviv will be travelling to London to install his three meter high by three meter wide tent. Muller's work poses essential cultural questions dealing with behavioural and educational patterns, using images o ritual. *Open daily 10am–10pm (early closing 6pm on 13th, 14th & 18th).*

20–26 November

Census (Stewart Wilson, UK)

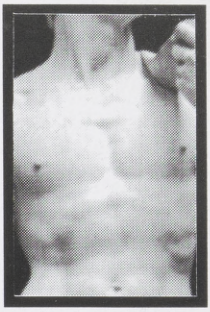
Thoughts of surveillance, undermining and remote control inform the conter formal configuration of this site-specific, nine-screen video installation. This p presented in conjunction with the Camden Video Showcase. *Duration: 1 hour.*

Private view Monday 20th 6–8pm (showing 6.30pm). Daily showings (21s 1.30pm, 3.00pm, 4.30pm, 6.00pm.

London Film Festival

fomi presents

variations on man



june 23, 1990

7:30 pm

f/x theater

aberation, alteration, deviation...a series of classic and contemporary films dealing with the artist's own variation on themes that have been penned by the established culture.

Decodings by Michael Wallin
1983, 20 min bw
a profoundly moving, allegorical search for identity from the documents of collective memory, in this case found footage from the 40's and 50's. A soft, unfolding narrative speaks of childhood homoerotic games, official sounding medical diagnoses and male adolescent initiations.

Dick by Jo Menell
1989, 15 min
this tongue-in-cheek film attempts to demystify the taboo of the male penis by showing over 1000 dicks at its most finest, limp; juxtaposed with candid observations from over 100 women commenting on shape, envy, first sighting, size, men's views and how to tell from the outside.

Jo Menell, filmmaker and anthropologist will make a special appearance to discuss his work. Originally from South Africa, he has been making documentaries for the BBC since the early 60's. Other works include **Nothing to Lose** on the Oklahoma State Penitentiary; and **Haiti, Dreams of Democracy**, co-directed and co-produced with Jonathan Demme ("Something Wild", "Married to the Mob"), a film on the aftermath of the fall of the Duvalier regime.

Un Chant d'Amour by Jean Genet
1950, France, 20 min bw
a silent classic, **Genet's** only film focuses on the passion between two men in seperate cells in a Paris prison. *Chant* has long been plagued by banning, confiscation and police harassment.

festival of moving images [fomi] is a non-profit arts group that is dedicated to supporting non-mainstream works of independent filmmakers and multi-media artists. It also sponsors open workshops and lectures on film and other related arts. **fomi** would like to thank you for your support.

f/x 400 so first st, downtown san jose

admission is $6.00 at the door

doors open 15 minutes in advance

21 and over please

program subgect to change w/out notice
for more info call 998 0418

special thanks to

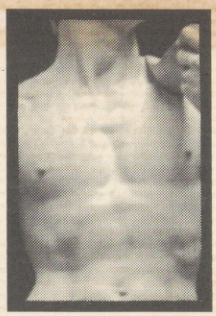
CLUB ST. JOHN

fomi directors
gina colagiacomi
theresa castro
steve curran

fomi presents

variations on man

FOR
MICHAEL



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for more info call 998 0418

special thanks to

CLUB ST. JOHN

fomi directors
gina colagiacomi
theresa castro
steve curran

1990 San Jose June 19th

Dear Michael

I hope that you are fine and in a happy spirit.
thanks you very much for your collaboration
I will send you the "MEKO" CLIPS.

See you soon

Gina

za 22/9, 21.30
Mark Lapore, The Sleepers *(1989, 16')*
Trinh T. Minh-ha, Reassemblage *(1982, 40')*
Daniel Barnett, The Chinese Typewriter *(1983, 28')*

23.00
Peggy Ahwesh/Keith Sanborn, The Deadman *(1990, 38')*
Greta Snyder, Futility *(1989, 9')*
Abigail Child, Covert Action *(1984, 11')*
Janis Crystal Lipzin, Other Reckless Things *(1984, 20')*

zo 23/9, 21.30
Caroline Avery, Big Brother *(1983, 8')*
Midweekend *(1985, 8')*
Stan Brakhage, Murder Psalm *(1981, 16')*
Loud Visual Noises *(1986, 3')*
Sharon Sandusky, Come on Babe (Danke Schön, *(1988, 12')*
Emily Breer, Fluke *(1985, 7')*
Phil Solomon, The Secret Garden *(1986, 20')*

23.00
George Kuchar, Yolande *(1981, 22')*
The Oneers, *(1982, 10')*
Ascension of the Demonoids *(1986, 46')*

ma 24/9, 21.30
Nathaniel Dorsky, 17 Reasons Why *(1985-1987, 20')*
Alaya *(1987, 28')*
Sandra Davis, An Architecture of Desire *(1990, 15')*
Larry Gottheim, Mnemosyne: Mother of the Muses *(1986, 18')*

23.00
Beth B/Scott B, Vortex *(1982, 90')*

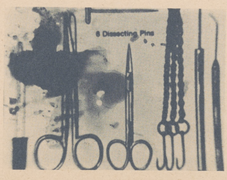
di 25/9, 21.30
Gunvor Nelson, Red Shift *(1983, 50')*
Peter Hutton, New York Portrait: Chapter Two *(1980-81, 16')*

23.00
Ines Sommer, A Still Life of Postcards *(1988, 8')*
Heather McAdams, Meet Bradley Harrison Pickleimer *(1989, 30')*
Ericka Beckman, You the better *(1983, 33')*
Betzy Bromberg, Marasmus *(1981, 24')*

wo 26/9, 21.30
Su Friedrich, The Ties that Bind *(1984, 55')*
Sink or Swim *(1990, 40')*

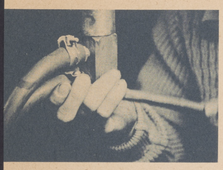
23.00
Leslie Thornton, Jennifer, Where are you? *(1981, 10')*
Adynata *(1983, 30')*
Oh China Oh *(1984, 3')*
Nina Fonoroff, Big Story *(1984, 10')*
Department of the Interior *(1986, 9')*
Su Friedrich, Gently down the Stream *(1981, 15')*

Leslie Thornton, *Peggy and Fred in Hell*
Leslie Thornton, *Peggy and Fred in Hell*



do 27/9, 21.30
Ernie Gehr, Signal Germany on the Air *(1982-1985, 37')*
Ken Jacobs, Perfect Film *(1986, 25')*

23.00
Yvonne Rainer, Journeys from Berlin/1971 *(1980, 125')*



Janis Crystal Lipzin, *Other Reckless Things*
Greta Snyder, *Futility*
Gunvor Nelson, *Red Shift*

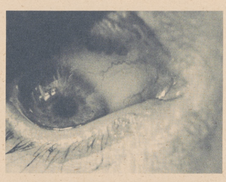
Programmaoverzicht De Unie Rotterdam

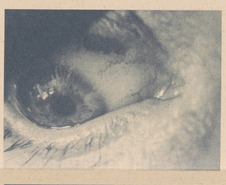
zo 16/9, 20.30
Leslie Thornton, Peggy and Fred serie

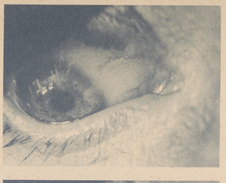
ma 17/9, 20.30
Leslie Thornton, Jennifer, Where are you? *(1981)*
Adynata *(1983)*
Oh China Oh *(1984)*
She had her so he do he to her *(1987)*
There was an Unseen Cloud Moving *(1987)*

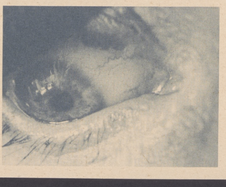
di 18/9, 20.30
Ken Jacobs, XCXHXEXRXRXIXEXSX *(1980)*

wo 19/9, 20.30
Ken Jacobs, Two Wrenching Departures *(1990)*









Samenstelling en organisatie
Nelly Feurhuis
Assistent productie
Jelltsche Reijnders
Productie
Stichting Mecano
Grafisch ontwerp
Anneloeke Grob (Buo)
Fotocredits
De kunstenaars
Zetten en drukken
Mart. Spruijt bv.
Subsidiegevers
Gemeente Amsterdam
Ministerie van W.V.C. afd. Film
Ministerie van W.V.C. afd. Beeldende Kunst
United States Information Service, Den Haag
Distributeurs
Canyon Cinema, San Francisco
Drift Distribution, New York
Light Cone, Parijs
Freunde der Deutschen Kinemathek, Berlijn
De kunstenaars
Participanten
Filmtheater Desmet, Natalie Eckelkamp
Rotterdamse Kunststichting,
Ingrid van Tol

De aandacht voor de documentaire film heeft een ander accent bij filmmaker Trinh T. Minh-ha. Het voornaamste in haar films is niet het vastleggen of openbaren van de geschiedenis, maar de studie naar haar eigen rol als toeschouwer. Minh-ha kwam als Vietnamees vluchteling naar de Verenigde Staten. Zij wil niet de Westerse ideeën over objectiviteit en afstandelijkheid delen. Reassemblage is gedeeltelijk essay, gedeeltelijk gedicht over het leven in Senegal. Alle, ons bekende, beelden van het stammenleven in Afrika worden ontrafeld. Sommige beelden worden twee of drie keer in verschillende opeenvolgingen vertoond. De voice-over geeft 'wetenschappelijke verklaringen' naast het commentaar van Minh-ha op haar eigen rol als recipiënt. Reassemblage is in vorm en inhoud zowel kritiek op de Westerse wetenschap als op de documentaire traditie in film.

In de jaren zeventig ontwikkelden feministische theoretici een nieuw denkkader voor het maken van en denken over avant-garde film. Psychoanalytische theorieën over het verschil in sexuele identiteit en de politiek-sexuele debatten hebben dit denkkader een model verschaft. Het artikel 'Visual Pleasure and Narrative Cinema' van Laura Mulvey is zeker het startpunt geweest voor onderzoek naar en het ontwikkelen van een vrouwelijke visie op film en filmtaal. Leslie Thornton, Peggy Ahwesh, Nina Fonoroff en Janis Crystal Lipzin zijn beïnvloed door deze theorieën. Een aantal films handelt over onderwerpen als het moederschap en abortus, bijvoorbeeld Marasmus van Betzy Bromberg en Other Reckless Things van Janis Crystal Lipzin. Lipzin maakte deze film naar aanleiding van een krantenbericht waarin melding werd gemaakt van een vrouw die op zichzelf een keizersnede had verricht. De film vermengt fragmenten uit nieuwsberichten met grafische on-romantische beelden van een bevalling. De beleving van de vrouwelijke sexualiteit is onderwerp van zowel Covert Action van Abigail Child als van Gently down the Stream van Su Friedrich. Child laat in een agressief tempo allerlei situaties tussen mensen de revue passeren om de erotische spanning tussen mensen weer te geven.

Su Friedrich heeft een aantal van haar dromen als uitgangspunt genomen. Beelden en teksten die gekrast zijn op het celluloid verbeelden haar poëtische visie op de dualiteit in de vrouwelijke psyche, woede en geduld, kracht en zwakte.
Peggy Ahwesh en Keith Sanborn verfilmden een verhaal van George Bataille: The Deadman. In deze film is het verlangen van de vrouw de drijvende kracht. Zij stuurt het verhaal en bepaalt het beeld.
Ook Leslie Thornton thematiseert de identiteit van de vrouw in haar films en video's. Adynata is een zwart/wit film over een Chinese Mandarijn. Het is een visuele meditatie over de taalkundige en physieke codes die de 'vrouw' bepalen.
De film laat de ambivalentie zien van vrouwen in de wijze waarop zij hun eigen onderdrukking vorm geven. De film is een exotische collage van beelden van Turkse harems, weelderige Oosterse gewaden, vastgebonden voeten, Japanse bloemen. Ook het geluid is een 'potpourri'; muziek uit Chinese opera's, flarden uit de soundtrack van 'De dochter van Frankenstein', Latijns Amerikaanse muziek en de stem van Betty Boop. Thornton vertaalt de duisternis over haar eigen identiteit als vrouw in verleidelijke, verwarrende beelden van het onbereikbare, onechte Oosten.

De manifestatie opent met Thornton's presentatie van haar epos Peggy and Fred. Het verhaalt de belevenissen gedurende een aantal jaren van twee kinderen in hun reis door een postapocalyptisch, industrieel landschap. Uit de fragmentarische ruïnes van de twintigste eeuwse Amerikaanse kultuur creëren zij een tumultueuze, willekeurige wereld, die wankelt op de rand van onzin en vergankelijkheid. Het epos bestaat zowel uit fictie als documentaire beelden, video als film, die leiden tot een fantasmagorie waarin geen stabiliteit meer heerst; niet van karakters, noch van plot, tijd of plaats.

De tweede gast is Ken Jacobs. Hij ontwikkelde zijn 'nervous system' van filmperformances. Met behulp van twee filmprojectoren met eenzelfde beeld kan hij alles zo manipuleren dat er beweging in een stilstaand beeld ontstaat en soms zelfs een driedimensionaal beeld. De eerste performance heeft de curieuze titel XCXHXEXRXRXIXEXSX (1980). Deze is opgebouwd uit gevonden fragmenten van een Franse pornografische film uit de twintiger jaren. De botsing van filmbeelden vormt het hart van de filmische illusie, als deze fictie al een erotische kwaliteit in zich had dan blijkt dat zeker in deze performance.

In theater De Unie in Rotterdam zal Jacobs een tweede performance uitvoeren, Two Wrenching Departures, waarin hij reageert op de dood van twee collega filmmakers, Bob Fleischner en Jack Smith. Twee prinselijke vagabonden die hun leven gewijd hebben aan de 'oneindige extase van kleine dingen'.

Een veel besproken film is Begotten van Elias Mehrige. Het is het verhaal van een moeder en haar zoon in hun Odysee door een onheilspellend landschap, waarin zij allerlei stammen tegenkomen die strijden voor overleving. Uiteindelijk worden ze rituëel door hen opgegeten. Begotten is overladen met gewelddadige en sexueel georiënteerde scènes met symbolische verwijzingen naar de Bijbel en naar Moeder Courage. Er wordt niet gesproken; het geluid bestaat slechts uit organische geluiden. Het is zeker de stijl van de film die opmerkelijk te noemen is. De hele film is beeldje voor beeldje geherfotografeerd, waarbij af en toe de belichtingstijd van een shot is veranderd om een oplichtende flikkering in beeld te krijgen. Het zwart/wit karakter van de film, de flikkeringen in het beeld en de grofkorreligheid van het filmmateriaal roept herinneringen op aan de Duits expressionistische filmstijl.

De Amerikaanse avant-garde film maakt de laatste jaren weer een ongekende bloeiperiode door. De verwachting dat de avant-garde film een vroege dood zou sterven, lijkt uit de weg geruimd te zijn. Zelden werden er zo veel kwalitatief goede films gemaakt door zowel gevestigde filmmakers als door de jonge generatie. Met veel vernieuwde energie worden films vervaardigd en vertoond. Belangrijk is ook dat er kritische openheid heerst om een veelheid aan verschillende avant-garde filmstijlen en opvattingen naast elkaar toe te staan.

a PASSAGE illuminated

DE AMERIKAANSE AVANT-GARDE FILM 1980-1990

13 t/m 27 september
Filmtheater Desmet, Amsterdam
14 t/m 20 september
Lantaren/Venster, Rotterdam
21 t/m 28 september
De Mariënburg, Nijmegen
28 september t/m 4 oktober
't Hoogt, Utrecht
30 september en 7 oktober
Haags Filmhuis, Den Haag
4 en 18 oktober
Filmhuis, Arnhem

Greta Snyder, *Futility*
Betzy Bromberg, *Marasmus*

Peggy Ahwesh/Keith Sanborn, *The Deadman*

Michael Wallin, *Decodings*
Gunvor Nelson, *Red Shift*

Programma Filmtheater Desmet

do 13/9, 20.00
Opening
Leslie Thornton, presentatie Peggy and Fred serie

vr 14/9, 21.30
Leslie Thornton, Jennifer, Where are you? *(1981, 10')*
Adynata *(1983, 30')*
Oh China Oh *(1984, 3')*
Nina Fonoroff, Big Story *(1984, 10')*
Department of the Interior *(1986, 9')*
Su Friedrich, Gently down the Stream *(1981, 15')*

23.00
Ernie Gehr, Signal Germany on the Air *(1982-1985, 37')*
Ken Jacobs, Perfect Film *(1986, 25')*

za 15/9, 21.30
Su Friedrich, The Ties that Bind *(1984, 55')*
Sink or Swim *(1990, 40')*

23.00
Ken Jacobs, filmperformance XCXHXEXRXRXIXESX *(1980)*

zo 16/9, 21.30
Ines Sommer, A Still Life of Postcards *(1988, 8')*
Heather McAdams, Meet Bradley Harrison Picklesiner *(1989, 30')*
Ericka Beckman, You the better *(1983, 35')*
Betzy Bromberg, Marasmus *(1981, 24')*

23.00
Gunvor Nelson, Red Shift *(1983, 50')*
Peter Hutton, New York Portrait: Chapter Two *(1980-1981, 16')*

ma 17/9, 21.30
Beth B/Scott B, Vortex *(1982, 90')*

23.00
Nathaniel Dorsky, 17 Reasons Why *(1985-1987, 20')*
Alaya *(1987, 28')*
Sandra Davis, An Architecture of Desire *(1990, 15')*
Larry Gottheim, Mnemosyne: Mother of the Muses *(1986, 18')*

di 18/9, 21.30
George Kuchar, Yolande *(1981, 22')*
The Oneers *(1982, 10')*
Ascension of the Demonoids *(1986, 46')*

23.00
Caroline Avery, Big Brother *(1983, 8')*
Midweekend *(1985, 8')*
Stan Brakhage, Murder Psalm *(1981, 16')*
Loud Visual Noises *(1986, 3')*
Sharon Sandusky, Come on Babe (Danke Schön, *(1988, 12')*
Emily Breer, Fluke *(1985, 7')*
Phil Solomon, The Secret Garden *(1986, 20')*

wo 19/9, 21.30
Peggy Ahwesh/Keith Sanborn, The Deadman *(1990, 38')*
Greta Snyder, Futility *(1989, 9')*
Abigail Child, Covert Action *(1984, 11')*
Janis Crystal Lipzin, Other Reckless Things *(1984, 20')*

23.00
Mark Lapore, The Sleepers *(1989, 16')*
Trinh T. Minh-ha, Reassemblage *(1982, 40')*
Daniel Barnett, The Chinese Typewriter *(1983, 28')*

do 20/9, 21.30
Michael Wallin, Decodings *(1989, 15')*
Dan Eisenberg, Displaced Person *(1981, 11')*
Cooperation of Parts *(1987, 42')*

23.00
Elias Mehrige, Begotten *(1989, 78')*

vr 21/9, 21.30
Elias Mehrige, Begotten *(1989, 78')*

23.00
Michael Wallin, Decodings *(1989, 15')*
Dan Eisenberg, Displaced Person *(1981, 11')*
Cooperation of Parts *(1987, 42')*

De films die vertoond worden tijdens de manifestatie A Passage illuminated zijn niet gemakkelijk onder één noemer te brengen. Een abstracte film als Alaya van Nathaniel Dorsky is geprogrammeerd naast de documentaire Sink or Swim van Su Friedrich. Zoals George Kuchar in The Oneers vasthoudt aan een vrij conventionele narratieve structuur, zo geeft Sandra Davis haar film An Architecture of Desire vorm door middel van associaties.
In het algemeen kan gezegd worden dat avant-garde filmmakers met elkaar gemeen hebben dat zij nieuwe vormen van cinematografische expressie willen creëren en dat zij daarnaast vaak de formele kant van film verkennen. Het vertellen van een verhaal staat meestal niet voorop, veeleer het onderzoek naar de filmtaal en naar de essentie van het medium film zelf. Zo heeft avant-garde film enerzijds veel verwantschap met de kunstzinnige of commerciële film, anderzijds is zij vaak nauw verwant aan stromingen in de beeldende kunst of muziek.

De laatste jaren is er in Nederland niet een plek of een instantie die regelmatig avant-garde films uit verschillende periodes en landen vertoont. Dit heeft tot gevolg dat gevestigde filmmakers hun nieuwe films niet onder de aandacht van het Nederlandse publiek kunnen brengen en dat nieuwe ontwikkelingen in de avant-garde film hier onbekend blijven.
Het filmprogramma A Passage illuminated laat ons kennis maken met de Amerikaanse avant-garde film van de jaren tachtig, die nu een bloeiperiode kent. Gerenommeerde filmmakers als Gunvor Nelson, Stan Brakhage, Larry Gottheim en Ken Jacobs hebben belangwekkende nieuwe films gemaakt en er is een jonge generatie filmmakers opgestaan. Het merendeel van hun werk is niet eerder in Nederland te zien geweest. Belangrijker is misschien nog dat de stroom van recente ontwikkelingen de avant-garde film een nieuwe impuls heeft gegeven. In het bijzonder moet hierbij gedacht worden aan de invloed van de documentaire en de feministische kunsttheorie op de avant-garde film. Opmerkelijk is dat de meest invloedrijke filmmakers van dit moment vrouwen zijn: Leslie Thornton, Su Friedrich, Peggy Ahwesh, Nina Fonoroff. Zij zijn dan ook nadrukkelijk in dit programma aanwezig.

George Kuchar kan met recht een gevestigd filmmaker genoemd worden. Sinds de jaren zestig werkt hij aan een aanzienlijk oeuvre van films en tegenwoordig video's 8 tapes. Zijn films bieden als het ware een kunstzinnig alternatief voor de gelikte droomwereld van de Hollywood industrie; ze zitten vol bizarre mensen, belachelijke decors en kostuums, dwaze situaties en een acteerstijl die het midden houdt tussen 'over-acting' en juist niet acteren. De plot is vaak absurd en goedkoop, overgoten met overdreven melodramatische muziek. Kuchar houdt nog wel vast aan een narratieve structuur, maar vermengt allerlei elementen uit commerciële filmgenres, als horror, science fiction en melodrama tot een chaotisch en bombastisch geheel.
Met beperkte financiële middelen weet Kuchar ook heel creatief met materialen om te gaan; uit speelgoedfiguren en goedkope verf weet hij in The Oneers een landschap te creëren dat niet onderdoet voor trucages van grote commerciële produkties.

Dezelfde aandacht voor het absurde kenmerkt de films van Heather McAdams. Haar meest recente film, Meet Bradley Harrison Picklesiner, gaat over een travestiet. Deze Bradley dwaalt als een Don Quichote in een travestie, punk en 'freak out'-wereld van het ultra conservatieve plaatsje Lexington naar het dodelijk plompe Florida. Zwervend door de modewereld, het lot, 'found footage' en fantasie lijkt alles in deze film deel te zijn van een grote tragedie. Een leeg universum wordt geelectrificeerd door af en toe een sprankelend maar ijdel optreden van de held.

Een immer terugkerend element in de avant-garde is de autobiografie. In de meeste films worden daadwerkelijke gebeurtenissen weggevaagd door wat het geheugen aan herinneringen heeft achtergelaten. Stan Brakhage mediteert in zijn film Loud Visual Noises over zijn kindertijd en de dood. Hij filmde ditmaal niet, maar beschilderde in heldere en krachtige kleuren het celluloid zelf.
Michael Wallin maakte met Decodings wat hij zelf een 'psycho-sexueel zelfportret' noemt. Gevonden filmfragmenten uit filmjournaals en wetenschappelijke films worden uit hun kontekst gelicht en hergegroepeerd.
Op basis van deze beelden construeert hij opnieuw het tijdsbeeld van zijn jeugd om zijn eigen emotionele ontwikkeling te visualiseren.
Phil Solomon verwerkt eveneens gevonden filmmateriaal in The Secret Garden. Met behulp van een optische printer bewerkte hij het materiaal zodanig dat er flikkeringen, lichtstrepen en vlekken ontstaan die de heldere kleurenbeelden van films als The Secret Garden en The Wizard of Oz wegdrukken. Beelden uit zijn jeugd verworden zo tot vage herinneringen.
Ook Gunvor Nelson's Red Shift gaat terug naar de kindertijd. Haar interesse geldt met name de relatie moeder-dochter. In de film zien we Gunvor Nelson zelf, haar moeder en haar dochter. Minitieus en met grote liefde toont zij deze drie vrouwen. Fictie en documentaire beelden lopen in elkaar over. In intense closeups van lichaamshuid, textuur en objekten verweeft zij herinneringen met gedramatiseerde fantasieën. Nelson's films zijn altijd strikt persoonlijke films, die alleen door de grote aandacht voor specifieke details een meer universele waarde verkrijgen.

Zoals de film een persoonlijk, reflecterend medium kan zijn, zo kan zij ook een zoektocht inhouden naar grotere krachten in de geschiedenis. Deze poëtische visies van filmmakers op hun persoonlijke en op het collectieve verleden voegen iets toe aan meer traditionele filmische weergaves van de geschiedenis.
Cooperation of Parts van Dan Eisenberg is zo'n film. Hij gebruikt zijn eigen Joodse verleden en zijn reizen naar Europa om een beeld te scheppen van zichzelf als kind van een Holocaust slachtoffer. De film is niet zozeer letterlijk een documentaire of een verhaal maar een complexe poëtische tekst van dialogen, geschreven of gesproken statements, in beeld gebracht door een onderzoekende camera. De film kijkt zowel naar momenten uit het verleden als naar het hedendaagse leven in Oosteuropese steden. Een mengeling van dagboektraditie met meer formele kanten van de conceptuele cinema.

Su Friedrich laat in The Ties that Bind de zoektocht naar haar eigen geschiedenis plaatsvinden via het verleden van haar moeder, die opgroeide in Nazi-Duitsland en na de oorlog trouwde met een Amerikaanse militair. Friedrich confronteert haar moeder met haar verleden en met haar politieke opvattingen. De film is intuïtief samengesteld; de vragen die ze haar moeder stelde zijn rechtstreeks op het celluloid gekrast; documentaire beelden worden afgewisseld met metaforische beelden dan weer met beelden uit Friedrich's eigen leven. Het is een collage van beelden in een unieke stijl: het filmscherm verwordt tot spiegel van het eigen bewustzijn.

Ernie Gehr staat voor een meer formele visie op film. Signal Germany on the Air is een studie naar het Berlijn van nu. Zijn ouders moesten deze stad ontvluchten bij het uitbreken van de Tweede Wereldoorlog. Gehr filmde op een kruispunt in de stad, waarbij slechts zijn standpunt steeds verandert. De filmbeelden bestaan uit trams, lantarenpalen, winkelruiten, reclameteksten. De soundtrack is een mixage van straatgeluiden, dialogen, lawaai. Een enkel detail wijst op de geschiedenis van de stad, zoals een bordje waarop staat dat hier vroeger de Gestapo gevestigd was. Signal Germany on the Air toont niet direkt het Duitse verleden, maar het bestaan ervan kan zeker niet worden ontkend, getuige een geluids-citaat afkomstig uit een gangsterfilm: 'Jij was verantwoordelijk, het is jouw schuld.'

Stichting Mecano: Nelly Voorhuis/Filmtheater Desmet: Natalie Eckelkamp

U bent van harte uitgenodigd voor de opening van de manifestatie

a PASSAGE *illuminated*

13 september 20.00 uur in filmtheater Desmet in Amsterdam

Reserveren aanbevolen: Filmtheater Desmet (020) 27 34 34 elke dag van 15.00 tot 18.00 uur, Plantage Middenlaan 4a, 1018 DD Amsterdam

De manifestatie opent met de presentatie van het film/video epos PEGGY AND FRED door Leslie Thornton

Op 15 september 23.00 uur vertoont Ken Jacobs zijn filmperformance XCXHXEXRXRXIXEXSX

De Amerikaanse avant-garde film 1980-1990

De manifestatie is mogelijk gemaakt door bijdragen van het Ministerie van WVC afdelingen Film en Beeldende Kunst, de Gemeente Amsterdam en de United States Information Service in Den Haag

Calendar of Events

January/February 1990

Ron Martin, *Bright Red No. 3*, May 1972, Art Gallery of Ontario

National Gallery of Canada

Musée des beaux-arts du Canada

Opening

Chagall the Storyteller: Three Suites of Prints

16 February to 15 April
Prints, Drawings, and Photographs Galleries

One of the major printmakers of the 20th century, Marc Chagall was often inspired to create etchings and lithographs as illustrations to famous books. This exhibition features selections from three suites of prints based on literary classics. In these prints, the artist becomes the storyteller, interpreting the very different worlds of Russian comedy, Jewish tragedy, and Greek romance, and at the same time transforming them into his own inimitable creations.

Marc Chagall, Frontispiece for *Daphnis & Chloé*, published 1961, National Gallery of Canada. Gift of Félix Quinet in memory of Joseph and Marguerite Liverant.

In *Les Âmes mortes* (''Dead Souls''), etched in the 1920s, Chagall composed a witty visual counterpoint to Gogol's classic Russian novel, drawing on his memories of Vitebsk to create an affectionate tribute to his homeland. The powerful and moving suite of etchings that Chagall made to illustrate the Bible was perhaps the greatest challenge of his career, with the Holocaust unfolding even as he worked on the project. But it is in his dazzling *Daphnis et Chloé*, a suite of lithographs issued in 1961 as illustrations to Longus's erotic Greek romance, that Chagall the great colourist can best be appreciated.

The exhibition, which has been organized by Douglas Schoenherr, Associate Curator, European and American Prints and Drawings, celebrates the recent gift of Chagall prints by Félix Quinet in memory of Joseph and Marguerite Liverant. Presented with the generous assistance of Bramalea Limited and Aselford-Martin.

Still on View

Robert Bourdeau: Photographs
Prints, Drawings, and Photographs Galleries until 4 February

Robert Bourdeau, *Ontario, Canada*, 1981, collection of the artist. Courtesy Jane Corkin Gallery, Toronto

The Video and Film by Artists Series

1989 Whitney Biennial Exhibition: Film and Video

11 January to 11 February
Video Gallery (B209) and Auditorium

The 1989 Whitney Biennial selections offer dramatic evidence of the vital position of the media arts in contemporary American culture, presenting short and feature-length films within the genres of narrative, documentary, animation, and the avant-garde. The video program highlights a wide variety of single channel works – all created for the television set, they posit a radical alternative to broadcast television. Films include new works by Barbara Hammer (*Endangered*), Abigail Child (*Mayhem*), and Su Friedrich (*Damned if You Don't*). Artists Nam June Paik, Martha Rostar, Steina Vasulka, and Gary Hill are all featured with recent video productions.

This exhibition is organized by the Whitney Museum of American Art and the American Federation of Arts, and is circulated by the American Federation of Arts Film/Video Program. Curated by John Hanhardt, it is supported in part by public funds from the New York State Council on the Arts. For a complete screening schedule and information on talks by visiting artists, please call 990-8611.

Programme d'activités

janvier/février 1990

Marc Chagall, *À midi, l'été*, publié en 1961, MBAC (don de Félix Quinet à la mémoire de Joseph et Marguerite Liverant)

Musée des beaux-arts du Canada

National Gallery of Canada

Ron Martin, *Amourmort-mortamour n° 15*, 15 janvier 1979, MBAC

Inauguration

Chagall le Narrateur : Trois suites de gravures

Salle des dessins et estampes et des photographies, du 16 février au 15 avril

Considéré comme l'un des plus importants graveurs du XX[e] siècle, Marc Chagall créa souvent des eaux-fortes et des lithographies devant servir d'illustrations à des livres célèbres. Cette exposition regroupe des gravures choisies parmi trois suites de gravures inspirées d'œuvres littéraires classiques. Dans ces gravures, l'artiste se fait narrateur, interprétant les univers très différents de la comédie russe, de la tragédie juive et du roman grec, pour nous livrer des œuvres tout à fait personnelles.

Dans *Les Âmes mortes*, œuvres gravées à l'eau-forte dans les années 1920, Chagall propose un contrepoint plein d'esprit au classique russe de Gogol en faisant appel à ses souvenirs de Vitebsk pour marquer son attachement à sa patrie. La série d'eaux-fortes puissantes et émouvantes que Chagall exécuta pour illustrer la Bible constitue peut-être l'entreprise la plus importante de sa carrière. Mais c'est dans les éblouissantes lithographies destinées au roman érotique grec de Longus, *Daphnis et Chloé* publiées en 1961, que nous retrouvons le merveilleux coloriste qu'est Chagall.

Organisée par Douglas Schoenherr, conservateur associé des estampes et des dessins européens, cette exposition commémore le don récent d'estampes de Chagall offert au Musée des beaux-arts par Félix Quinet, à la mémoire de Joseph et Marguerite Liverant. Présentée avec l'appui généreux de Bramalea Limitée et Aselford-Martin.

Continuation

Robert Bourdeau : Photographies
Salle des dessins et estampes et des photographies, jusqu'au 4 février

Robert Bourdeau, *Costa Rica*, 1987, collection de l'artiste, gracieuseté de la Jane Corkin Gallery, Toronto

Série de vidéos et de films d'artistes

Biennale du Whitney Museum 1989: Film et vidéo

Salle de vidéo (B209) et Auditorium, du 11 janvier au 11 février

Cette Biennale du film et de la vidéo témoigne éloquemment de la place importante des arts médiatiques dans la culture américaine contemporaine. On y présente des films de court et de long métrage en plusieurs genres – narratif, documentaire, d'animation et d'avant-garde – et une grande variété d'œuvres vidéographiques pour un écran. Tous les vidéos ont été créés pour la télévision et tranchent avec la télédiffusion et tous les moyens d'information et de communication de masse.

L'exposition est organisée par le Whitney Museum of American Art et l'American Federation of Arts, et mise en tournée par l'American Federation of Arts Film/Video Program. John Hanhardt est le conservateur chargé de l'exposition, qui est parrainée par le New York State Council on the Arts.

Pour tout renseignement sur la programmation ou sur les conférences par des artistes invités : (613) 990-8611.

Les arts de la scène

Dans l'Auditorium

Musique pour un dimanche après-midi

Musique de chambre présentée cette année encore par le Centre national des Arts et le Musée des beaux-arts du Canada. Billets en vente au Guichet du CNA et au Musée le jour des concerts. Renseignements : (613) 996-5051.

Le dimanche 14 janvier, à 14 h – Des musiciens de l'Orchestre du Centre national des Arts et un violoniste invité, Malcolm Lowe.

Le dimanche 4 février, à 14 h – L'un des ensembles à cordes les plus en vue de l'URSS, le Quatuor Chostakovitch interprètera le Quatuor à cordes n° 14 en ré mineur de Schubert.

Le dimanche 25 février, à 14 h – Le Quatuor Alban Berg (Vienne) est réputé pour sa fougue. Il interprètera, entre autres, le Quatuor à cordes en mi bémol majeur, K. 428, de Mozart.

Ottawa au concert

Huit récitals et concerts de musique de chambre présentés par le poste anglais de la CBC (Ottawa 103,3) et le Musée des beaux-arts du Canada, du 9 novembre au 22 février. Billets en vente au Musée le jour des concerts : billet individuel 2 $; abonnement 10 $. Renseignements : (613) 598-3400.

Le jeudi 11 janvier, à midi – Le trio Manfred : Ross Edwards, clarinette, Julian Armour, violoncelle, Stéphane Lemelin, piano.

Le jeudi 25 janvier, à midi – Alan Marsden, guitare, Ken Iisaka, piano.

Le jeudi 8 février, à midi – Laurence Ewashko, ténor, avec David Lutz, piano.

Le jeudi 22 février, à midi – Ioan Harea, violon, et Dina Namer, piano.

Série de concerts du Musée

Présentée par les Amis du Musée des beaux-arts du Canada et le Musée des beaux-arts. Entrée libre (dons acceptés).

Le dimanche 7 janvier, à 14 h 30 – Un concert à ne pas manquer : Kevin MacMillan, un des grands barytons au Canada, et John Greer, pianiste, présenteront des œuvres de Purcell, Schubert, Brahms, Debussy et Ives.

Le dimanche 18 février, à 14 h 30 – Nous vous offrons une combinaison inhabituelle d'instruments et de pièces musicales, du classique au jazz !

La Librairie

La Librairie offre un grand choix de livres sur les beaux-arts, ainsi qu'affiches, cartes, carnets de notes et idées-cadeaux de haute gamme. Une fascinante sélection pour les petits vous attend à la Boutique des jeunes. Une remise de 10 % sur la plupart des articles de 5 $ ou plus est accordée aux Amis du Musée sur présentation de leur carte de membre. Pour plus de renseignements sur le service de commandes postales, écrire ou composer le (613) 990-0962.

Les affiches des expositions *Eric Cameron : Divine comédie*, *Ron Martin 1971–1981* et *Chagall le Narrateur* seront en vente à la Librairie.

Renseignements généraux

Musée des beaux-arts du Canada
380, promenade Sussex, C.P. 427, Succursale A, Ottawa (Ontario), K1N 9N4. (613) 990-1985 renseignements généraux; (613) 990-1980 après les heures de bureau et en cas d'urgence.

Heures d'ouverture et droits d'entrée
Du mardi au dimanche, de 10 h à 17 h; le jeudi, de 10 h à 20 h. Fermé le lundi et le jour de l'An (1[er] janv.).

Entrée libre tous les jeudis, pour tous.
Entrée libre tous les jours, pour les moins de 16 ans.

Adultes	4 $
Aînés et étudiants	3 $
Familles	8 $

Visites guidées pour les groupes, réservation obligatoire trois semaines à l'avance : (613) 990-0570.

Stationnement
Tarif : 1 $ la demi-heure, maximum 7 $. À l'achat d'un billet d'entrée, prix réduit pour le stationnement à la journée. Veuillez présenter votre carte. Pour les clients du Restaurant (10 $ et plus), stationnement gratuit si la carte porte l'estampille de cet établissement.

Services aux visiteurs
Service de vestiaire gratuit. Fauteuils roulants et poussettes sont disponibles gratuitement; s'adresser au Bureau de renseignements du Foyer. Des écrans d'information présentent le calendrier des activités et des événements quotidiens. Dans la Salle d'orientation adjacente au Grand Hall, un vidéo de huit minutes propose un survol des collections et des services du MBAC.

Les visiteurs peuvent photographier les œuvres de la collection permanente à des fins personnelles, au moyen d'un appareil portatif et d'un flash électronique. Prière de ne pas toucher les œuvres d'art.

Librairie
Entrée libre. Mêmes jours et horaire que le Musée, sauf que la fermeture a lieu 15 minutes plus tôt. (613) 990-1970.

Boutique des jeunes
Entrée libre. Mêmes jours que le Musée, de 11 h à 16 h.

Restaurant des Beaux-Arts
Renseignements et réservations : (613) 563-8330.

Les Amis du Musée des beaux-arts du Canada
C.P. 333, Succursale A, Ottawa (Ontario), K1N 8V3. (613) 232-2736. Du lundi au vendredi, de 9 h à 16 h.

Adhésions :

Adultes	40 $
Familles	60 $
Aînés et étudiants	25 $
Personnes résidant à plus de 100 km du Musée	25 $

La version anglaise peut varier.

Canada

BIENNALE DU WHITNEY MUSEUM

1989 FILM ET/AND VIDÉO

WHITNEY BIENNIAL EXHIBITION

VIDEO

PROGRAM PROGRAMME

VIDEO GALLERY B-209 SALLE DE VIDÉO B-209

★ PROGRAM 1 *(89 Minutes)*

BORN TO BE SOLD: MARTHA ROSLER READS THE STRANGE CASE OF BABY $ M
Martha Rosler *1988, 35 min., colour*

PRODUCTION NOTES: FAST FOOD FOR THOUGHT
Jason Simon *1987, 28 min., colour*

OUT OF THE MOUTH OF BABES
Sherry Millner and Ernest Larsen
1987, 26 min., colour

★ PROGRAM 2 *(57 Minutes)*

BLUES FOR PIGGY
John Arvanites *1987, 12 min., colour*

INDIA TIME
Ken Feingold *1987, 45 min., colour*

★ PROGRAM 3 *(69 Minutes)*

MOTORIST
Chip Lord *1989, 69 min., colour*

★ PROGRAM 4 *(57 Minutes)*

RITUAL CLOWNS
Victor Masayesva, Jr. *1988, 18 min., colour*

LILITH
Steina Vasulka *1987, 9 min., colour*

LIVING WITH THE LIVING THEATER
Nam June Paik with Betsy Connors and
Paul Garrin *1988, 30 min., colour*

★ PROGRAM 5 *(96 Minutes)*

INSIDE LIFE OUTSIDE
Sachiko Hamada and Scott Sinkler
1988, 57 min., colour

BELCHITE-SOUTH BRONX: A TRANS-HISTORICAL, TRANS-CULTURAL LANDSCAPE
Francesc Torres *1987, 39 min., colour*

★ PROGRAM 6 *(81 Minutes)*

ART OF MEMORY
Woody Vasulka *1987, 37 min., colour*

INCIDENCE OF CATASTROPHE
Gary Hill *1988, 44 min., colour*

★ PROGRAM 7 *(76 Minutes)*

JOYRIDE
Tony Oursler and Constance DeJong
1988, 17 min., colour

HITCHCOCK TRILOGY: VERTIGO, PSYCHO, TORN CURTAIN
Rea Tajiri *1987, 15 min., colour*

UNDER A MALICIOUS SKY
Hans Breder *1988, 10 min., colour*

PEGGY AND FRED IN KANSAS
Leslie Thornton *1987, 11 min., colour*

PEGGY AND FRED AND PETE
Leslie Thornton *1988, 23 min., colour*

★ PROGRAMME 1 *(89 Minutes)*

BORN TO BE SOLD: MARTHA ROSLER READS THE STRANGE CASE OF BABY $ M
Martha Rosler *1988, 35 min, en couleurs*

PRODUCTION NOTES: FAST FOOD FOR THOUGHT
Jason Simon *1987, 28 min, en couleurs*

OUT OF THE MOUTH OF BABES
Sherry Millner and Ernest Larsen
1987, 26 min, en couleurs

★ PROGRAMME 2 *(57 Minutes)*

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John Arvanites *1987, 12 min, en couleurs*

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Leslie Thornton *1988, 23 min, en couleurs*

National Gallery of Canada | Musée des beaux-arts du Canada

BIENNALE DU WHITNEY MUSEUM

1989 FILM ET/AND VIDEO

WHITNEY BIENNIAL EXHIBITION

SCHEDULE HORAIRE

VIDEO GALLERY B-209 SALLE DE VIDÉO B-209

	TUESDAY ★	WEDNESDAY ★	THURSDAY ★	FRIDAY ★	SATURDAY ★	SUNDAY ★
10:30 a.m.	1 89 min.	6 81 min.	2 57 min.	6 81 min.	3 69 min.	6 81 min.
12:00 noon	2 57 min.	7 76 min.	3 69 min.	7 76 min.	4 57 min.	1 89 min.
1:30 p.m.	3 69 min.	1 89 min.	4 57 min.	1 89 min.	6 81 min.	4 57 min.
3:00 p.m.	4 57 min.	5 96 min.	5 96 min.	2 57 min.	7 76 min.	2 57 min.

	MARDI ★	MERCREDI ★	JEUDI ★	VENDREDI ★	SAMEDI ★	DIMANCHE ★
10 h 30	1 89 min	6 81 min	2 57 min	6 81 min	3 69 min	6 81 min
12 h	2 57 min	7 76 min	3 69 min	7 76 min	4 57 min	1 89 min
13 h 30	3 69 min	1 89 min	4 54 min	1 89 min	6 81 min	4 57 min
15 h	4 57 min	5 96 min	5 96 min	2 57 min	7 76 min	2 57 min

THURSDAY NIGHTS JEUDI SOIR

	11 JANUARY ★	18 JANUARY ★	25 JANUARY ★	1 FEBRUARY ★	8 FEBRUARY ★
6:00 p.m.	4 57 min.	5 96 min.	1 89 min.	5 96 min.	7 76 min.

	11 JANVIER ★	18 JANVIER ★	25 JANVIER ★	1er FÉVRIER ★	8 FÉVRIER ★
18 h	4 57 min	5 96 min	1 89 min	5 96 min	7 76 min

THIS EXHIBITION IS ORGANIZED BY THE WHITNEY MUSEUM OF AMERICAN ART AND IS CIRCULATED BY THE AMERICAN FEDERATION OF ARTS FILM/VIDEO PROGRAM. IT IS SUPPORTED IN PART BY PUBLIC FUNDS FROM THE NEW YORK STATE COUNCIL ON THE ARTS AND IS CURATED BY JOHN HANHARDT.

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THE VIDEO AND FILM BY ARTISTS SERIES / LA SÉRIE DE VIDÉOS ET DE FILMS D'ARTISTES

FOR FURTHER INFORMATION 990-8611

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BIENNALE DU WHITNEY MUSEUM

1989 FILM ET/AND VIDEO

WHITNEY BIENNIAL EXHIBITION

FILM

PROGRAM PROGRAMME

AFTERNOONS - LECTURE HALL / EVENINGS - AUDITORIUM EN APRÈS-MIDI - SALLE DE CONFÉRENCE / EN SOIRÉE - AUDITORIUM

★ PROGRAM 1 *(84 Minutes)*

THIS TIME AROUND
Jane Aaron *1989, 5 min., colour*

THE LAST NIGHT OF RASPUTIN
Eleanor Antin *1989, 37 min., b&w*

COOPERATION OF PARTS
Daniel Eisenberg *1987, 42 min., colour*

★ PROGRAMME 1 *(84 Minutes)*

THIS TIME AROUND
Jane Aaron *1989, 5 min, en couleurs*

THE LAST NIGHT OF RASPUTIN
Eleanor Antin *1989, 37 min, en n&b*

COOPERATION OF PARTS
Daniel Eisenberg *1987, 42 min, en couleurs*

★ PROGRAM 2 *(117 Minutes)*

PLAIN TALK AND COMMON SENSE (UNCOMMON SENSES)
Jon Jost *1987, 117 min., colour*

★ PROGRAMME 2 *(117 Minutes)*

PLAIN TALK AND COMMON SENSE (UNCOMMON SENSES)
Jon Jost *1987, 117 min, en couleurs*

★ PROGRAM 3 *(82 Minutes)*

DECODINGS
Michael Wallin *1988, 20 min., b&w*

MAYHEM
Abigail Child *1987, 20 min., b&w*

DAMNED IF YOU DON'T
Su Friedrich *1987, 42 min., b&w*

★ PROGRAMME 3 *(82 Minutes)*

DECODINGS
Michael Wallin *1988, 20 min, en n&b*

MAYHEM
Abigail Child *1987, 20 min, en n&b*

DAMNED IF YOU DON'T
Su Friedrich *1987, 42 min, en n&b*

★ PROGRAM 4 *(71 Minutes)*

REVERSE TRANSCRIPTASE
Sandy Moore *1988, 10 min., colour*

THE RED THREAD
Larry Gottheim *1987, 16 min., colour*

BOSQUE DEL APACHE
Linda Klosky *1988, 17 min., colour*

ALAYA
Nathaniel Dorsky *1987, 28 min., colour*

★ PROGRAMME 4 *(71 Minutes)*

REVERSE TRANSCRIPTASE
Sandy Moore *1988, 10 min, en couleurs*

THE RED THREAD
Larry Gottheim *1987, 16 min, en couleurs*

BOSQUE DEL APACHE
Linda Klosky *1988, 17 min, en couleurs*

ALAYA
Nathaniel Dorsky *1987, 28 min, en couleurs*

★ PROGRAM 5 *(79 Minutes)*

ENDANGERED
Barbara Hammer *1988, 18 min., colour*

THE LIGHTED FIELD
Andrew Noren *1987, 61 min., b&w*

★ PROGRAMME 5 *(79 Minutes)*

ENDANGERED
Barbara Hammer *1988, 18 min, en couleurs*

THE LIGHTED FIELD
Andrew Noren *1987, 61 min, en n&b*

★ PROGRAM 6 *(87 Minutes)*

WHO KILLED VINCENT CHIN?
Christine Choy and Renee Tajima
1988, 87 min., colour

★ PROGRAMME 6 *(87 Minutes)*

WHO KILLED VINCENT CHIN?
Christine Choyet Renee Tajima
1988, 87 min, en couleurs

National Gallery of Canada Musée des beaux-arts du Canada

BIENNALE DU WHITNEY MUSEUM

1989 FILM ET/AND VIDEO

WHITNEY BIENNIAL EXHIBITION

SCHEDULE HORAIRE

★ PROGRAM 1

2:00 p.m. Thursday 11 January
Tuesday 23 January
Sunday 4 February

★ PROGRAM 2

2:00 p.m. Tuesday 16 January
Thursday 25 January
Sunday 11 February

★ PROGRAM 3

8:00 p.m. Thursday 25 January

Thursday 1 February
★ ★ MEET THE ARTISTS ★ ★
MICHAEL WALLIN and
SU FRIEDRICH

★ PROGRAM 4

2:00 p.m. Thursday 18 January
Sunday 28 January
Thursday 8 February

★ PROGRAM 5

2:00 p.m. Sunday 21 January
Tuesday 30 January
Thursday 1 February

★ PROGRAM 6

8:00 p.m. Thursday 18 January
★ ★ MEET THE ARTIST ★ ★
RENEE TAJIMA

2:00 p.m. Tuesday 6 February
Sunday 11 February

AFTERNOON SCREENINGS - LECTURE HALL
EVENING SCREENINGS - AUDITORIUM

★ PROGRAMME 1

14 H jeudi le 11 janvier
mardi le 23 janvier
dimanche le 4 février

★ PROGRAMME 2

14 H mardi le 16 janvier
jeudi le 25 janvier
dimanche le 11 février

★ PROGRAMME 3

20 H jeudi le 25 janvier

jeudi le 1er février
★ ★ RENCONTRE AVEC LES ARTISTES ★ ★
MICHAEL WALLIN et
SU FRIEDRICH

★ PROGRAMME 4

14 H jeudi le 18 janvier
dimanche le 28 janvier
jeudi le 8 février

★ PROGRAMME 5

14 H dimanche le 21 janvier
mardi le 30 janvier
jeudi le 1er février

★ PROGRAMME 6

20 H jeudi le 18 janvier
★ ★ RENCONTRE AVEC L'ARTISTE ★ ★
RENEE TAJIMA

14 h mardi le 6 février
dimanche le 11 février

PRÉSENTATIONS EN APRÈS-MiDI - SALLE DE CONFÉRENCE
PRÉSENTATIONS EN SOIRÉE - AUDITORIUM

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BIENNALE DU WHITNEY MUSEUM

1989 FILM AND VIDEO

WHITNEY BIENNIAL EXHIBITION

ARTISTS' TALKS / CAUSERIES AVEC L'ARTISTE

★ **Thursday, January 18, 1990 8:00 p.m.**
Auditorium

New York based filmmaker **Renee Tajima** co-directed the eloquent and penetrating documentary **WHO KILLED VINCENT CHIN?** with Christine Choy. It is a powerful investigation of the brutal killing of a Chinese-American in Detroit. This film (an Oscar nominee) raises some of the most challenging political and economic issues facing America today with compelling style and clarity. Renee Tajima will introduce the film and answer questions following the screening.

★ **Thursday, February 1, 1990 8:00 p.m.**
Auditorium

A poetic film with exquisite black and white cinematography **Su Friedrich's DAMNED IF YOU DON'T** is a carefully constructed narrative about the mutual attraction that develops between a nun and a woman who lives nearby. Friedrich artfully explores questions around authority, desire, biography, history and empowerment. Her work also operates as a critical reflection on the conventions and styles of mainstream cinema, the process of production and the politics of reception.

San Francisco filmmaker **Michael Wallin** uses a variety of educational, scientific, documentary and newsreel films and recombines them to focus on the representation of the male figure in the dominant culture. **DECODINGS** is an intense and dramatic work that conveys feelings of remembrance and loss from images that have been extracted from American culture. Through his reflective, gay point of view, Wallin has created a rich work that emphasizes the fragility and ultimate vulnerability of human expression and relationships.

Friedrich and Wallin will discuss their work with curator Susan Ditta.

★ **jeudi le 18 janvier 1990 20 H**
Auditorium

La cinéaste de New York **Renee Tajima** a participé à la réalisation du documentaire percutant et très troublant **WHO KILLED VINCENT CHIN?**, avec Christine Choy. Ce film (en nomination pour un Oscar) enquête de façon très lucide sur le meurtre brutal d'un sino-américain à Detroit et évoque quelques-uns des problèmes politiques et économiques les plus captivants de l'Amérique moderne avec panache et concision. Renee Tajima présentera le film et répondra aux questions des auditeurs après sa projection.

★ **jeudi le 1er février 1990 20 H**
Auditorium

Tournée avec une exquise délicatesse en noir et blanc, **DAMNED IF YOU DON'T** de **Su Friedrich** est un film poétique qui, grâce à une narration d'une construction exemplaire, relate l'attraction mutuelle qui se développe peu à peu entre une nonne et sa voisine. Friedrich explore avec un art consommé divers aspects qui touchent à l'autorité, au désir, à la vie, à l'histoire et au pouvoir. Par le biais de son travail, elle passe également un commentaire critique sur les conventions et les styles du courant principal du cinéma, sur le mécanisme de la réalisation et sur les politiques de l'accueil d'un film.

Le cinéaste de San Francisco **Michael Wallin** recombine les images de films éducatifs et scientifiques, de documentaires et de bulletins d'information pour illustrer la place du mâle dans la culture dominante. **DECODINGS** est une oeuvre intense et dramatique qui laisse l'auditeur sur une impression fugace de déjà vu grâce à des images extraites en direct de la culture américaine. En méditant sur l'homosexualité, Wallin a créé une oeuvre riche qui met l'accent sur la fragilité et la vulnérabilité de l'expression et des relations humaines.

Friedrich et Wallin s'entretiendront de leur travail avec la conservatrice Susan Ditta.

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Metaphors, Monologues and Landscapes

A Programme of new Experimental Film from The Film And Video Umbrella

'Imaginary III' Moira Sweeney 1989

METAPHORS MONOLOGUES AND LANDSCAPES

This programme of new films by both young and more established filmmakers has been selected from a larger body of films, videos and tape slides presented in the experimental programmes of the 1989 London Film Festival at the London Filmmakers Co-op.

The films have been brought together to highlight contemporary concerns for filmmakers working on the fringes of both independent cinema and the visual arts. The pieces exist as exciting displays of the art of Image Making in the process of expressing living experience

PROGRAMME ONE
METAPHORICAL JOURNEYS

In this programme languages of self expression moving through dream, ritual and sexual metaphor are developed. The films are characterised often by a metaphorical use of imagery ranging from the subtle and disturbing to the explicit and engaging in precisely composed and evenly paced psychodramas. External order is sought from inner experience in an absorbing manner creating haunting moods of pathos. Taboos around sexual desire, frustration, homoerotic desire, and female fantasy are broken. These individual journeys move through challenging terrain and attempt to make sense of cultural forms, both lost and present

Embrace Tiger Return To Mountain (Anna Gravelle, Br, 1989) 9 mins
The mountain represents our home. The sky and the earth is what we divide ashuman beings. We exist between the two. The kite is a spirit tugging between life and death- hope and fulfilment. A.G.

K (Jayne Parker, Br 1989) 12 mins
I bring out into the open all the things I have taken in that are not mine and thereby make room for something new. I make an external order out of an internal tangle. J.P.

Contract (William English, Br 1989) 10 mins
A silent screen black and white film with William English behind the camera, and Maurice Seddon in front of the camera. W.E.

Swamp (Simon Casel/Lou Max, Br, 1985)20 mins
A document made from a state of compression and loss of soul.There is nothing to do but dwell in stagnation and decay, carrying out absurd, compulsive and repeated actions, until from the blackness of night , a movement towards transformation begins. S.C.

L'etreinte (Bouvier/Obadia,Fr, 1988) 5 mins
In this filmed duet, the two batter themselves against each other, throw themselves on the floor, rebound, and throw themselves down again in passionate urgency, determination undiminished by frustration.

Between (Claudia Schillinger,West Ger, 1989) 10 mins
Claudia Schillinger is occupied in her films , with her body, She exhibits it and watches it, questioning her sexuality. She has adapted an artifiicial penis to her naked body and masturbates it in a kind of dance, while another woman watches. Then soft sequences in colour, seemingly peaceful, are cut in as if telling a different story.

Decodings (Michael Wallin,USA,1988) 10 mins
.My concerns had to do with the kind of relationships possible between men, the possibilities for , and barriers to intimacy; control and release; the ability to love and be loved. Decodings is an emotional, psycho-sexual self portrait in the third person and filtered through anecdote and parable. M.D.

Gentlemen (David Farringdon,Br, 1988) 15 mins
I have tried to give a truthful picture of a taboo subject in an unbiased way, which I hope gives some reason to an occupation percieved by many as unreasonable- the gay sex/ desire /frustations in toilets. D.F.

Running Time :87 mins

PROGRAMME TWO
CURRENT DIVERSITIES

The films in this programme display a variety of enterprising engagements with technology, which transcend the machine, while exploring its possibilities for expressing responses to the world. Interlude is characterised by a whimsical dadaesque quality while Serpent River portrays the filmmaker's deeply felt fears about the nuclear industry. The latter along with London Suite are examples of recent experimental films funded for broadcast through the Channel Four/Arts Council production awards,

The Airwave Spectrum has some Defections (Alnoor Dewhsi, Br 1989) 4 mins
The broadcastors are 'action men' really. Ten polemic rhyming about authorities and minorities. A.D.

Serpent River (Sandra Lahire,Br,1989) 30 mins
No one can see radiation, but in serpent River we are exposed to one of its most haunting and harrowing representations: water gurgles with the ticking crackle of a geiger counter, colours seep like visual static, eels slither eerily over blood count statistics.There is indeed a fierce optimism here, a frontier spirit based on booming wages and a chance to re-invent what were drab city lives. Steven Bode

Interlude (David Leister,Br, 1989) 10 mins
A true 'kitchen sink' film, It begins with an image of the mundane- a teapot- reminiscent of the interludes between the programmes of early t.v.

Looks Familiar (Kayla Parker, Br 1989) 3 mins
An animated scratch 'n' sniff special. 4,500 tiny frames dyed, painted and scratched. Starring psychedelic pussy plus a pumpkin.

London Suite (Vivienne Dick, Br, 1989) 28 mins
London's cultural diversity unfolds as Vivienne Dick portrays her friends, their lifestyles, what they talk about and how they talk.In this kaleidoscopic arrangement of encounters and re enactments, equal weight is given to the passionate and the banal.The disjointed conversations are drawn together by the musical score and the film's internal rhythm.

Running Time 75 mins

PROGRAMME THREE
VISIONARY LANDSCAPES

The films in this programme are charachterised by a fine art, painterly sensibility. They are lyrical and poetical journeys which reconstruct memories from childhood and personal histories and rituals and weave them into delicately patterned and richly coloured visual landscapes. An honesty exists, in the use of familiar landscapes and impressions of landscape. The sensual evocations in these fragile meditative tracings remain nonetheless highly charged and hypnotic.

Palimpsesta (Sogand Bahram, Br,1989)
Palimpsest means a piece of parchment or other writing material from which the original writing has been erased to make room for new writing, especially as a source for lost works of the remote past. Whatever you go through of experience is undone. Everything is a loop layered to destroy the reality of the image. S.B.

Sanday (Nick Collins, Br,1988) 18mins
SANDAY was shot on the Orkney Islands in June 1987. Using a kind of 'performance with camera', my intention has been to make possible the perception and experiencing of a series of linked mental/emotional states, of thier individual natures, and of the nature of the sequence they form. N.C.

Imaginary III (Moira Sweeney, Br, 1989) 8 mins
Fragments of countrysides,objects, houses, interior spaces and outer worlds, but also almost bodily gestures of tenderness between camera and people.A dream reality is created, the mosaic of a life, a diary of electrical shadows, pure form of cinema. Alf Bold

Continuum (Dominic Angerame,USA,1986) 15 mins
Lit by caravaggiousque slants of light in darkness, we see into the turgid furnace of man's multifarious tasks, and as ina vision, behold, like the Sorcerer's apprentice, the ballet of his tools and accoutrements: the steaming tar, the turning pulleys, the swishing mops,.... . Ronald Sauer

Faust IV (Stan Brakhage, USA, 1989) 37 mins
Concerned with thought processes, this is the fourth in a series developing themes of a modern Faust. Flashback images from the earlier more theatrical Faust films are interwoven with multitude superimpositions of landscape images taken through the states of Colarado, New Mexico, Oklahoma and Kansas, as Faust strives to rid his mind of drama and to become at one with the ground of his being.

Running Time; 83 mins

These programmes have been selected by Alnoor Dewshi, Alia Syed, Tony Warcus, Pier Wilkie and Moira Sweeney. The film texts have been composed by the filmmakers and critics. The programme has been brought together by Moira Sweeney. With Special thanks to Oliver Tringham and Abi Fisher for selecting some of the texts.

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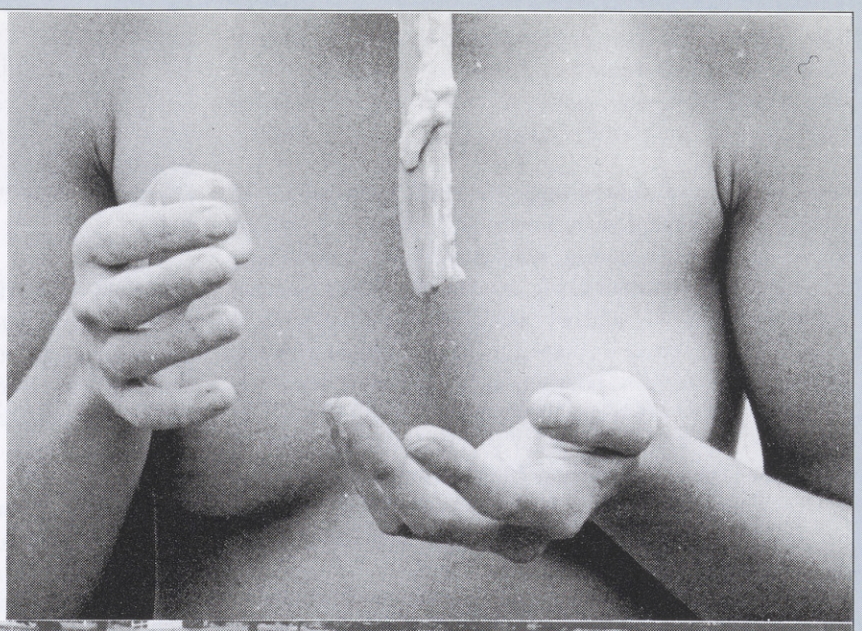
Metaphors, Monologues and Landscapes is released alongside 'MORTAL SIGNS, a programme of contemporary international video.

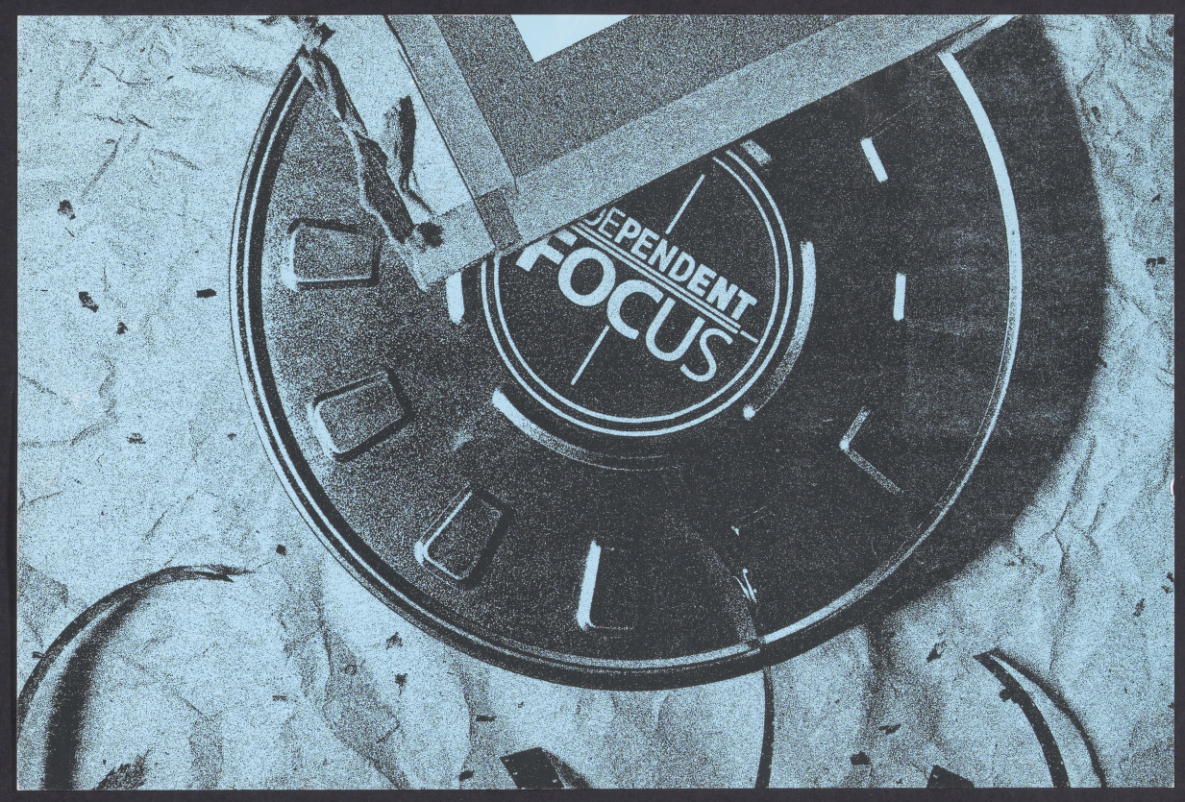
'K' *Jane Parker 1989*



'London Suite' *Vivienne Dick 1989*

Metaphors, Monologues and Landscapes

The Film And Video Umbrella 1990


EPENDENT
FOCUS

INDEPENDENT FOCUS
WNET/THIRTEEN
356 West 58th Street
New York, New York 10019

MICHAEL - A TAPE OF 'DECODINGS' - AND THE PRESS FOR THE SERIES SO FAR. A HOT 80,000 PEOPLE SAW YOUR PIECE - NICE JOB! WHAT NEXT? KEEP ME POSTED & ALL THE BEST -

CARA MERTES

WNET Thirteen PRESS RELEASE

356 WEST 58th STREET, NEW YORK, NY 10019

STELLA GIAMMASI, VICE PRESIDENT OF COMMUNICATIONS, (212)560-3007

FOR IMMEDIATE RELEASE

INDEPENDENT FOCUS RETURNS FOR 13TH SEASON

BEGINNING SUNDAY, JULY 8 AT 11:10 P.M ON THIRTEEN/WNET

INDEPENDENT FOCUS, Thirteen/WNET's longest-running forum for independently produced films and videos, returns for its 13th season Sunday, July 8 at 11:10 p.m.

For over a decade, the series has featured daring, unconventional, and thought provoking works by independent film and video producers from across the country. The diverse subjects explored during this year's 13-week series include living with AIDS, the striking coal workers of the 1930s, sexuality, death, Indian dancing, media, rape, and Japanese card games.

Following is the schedule for **INDEPENDENT FOCUS**:

Sunday, July 8 at 11:10 p.m.

o **Positive Images** (60:00), by Julie Harrison, offers a positive and realistic picture of the lives of women with disabilities and the social, economic, and political issues they confront.

o **I Need Your Full Cooperation** (28:00), by Kathryn High, uses narrative, interviews and archival footage to examine women's relationships to medical institutions in the late nineteenth century.

o **DHPG Mon Amour** (12:00) is Carl George's detailed explanation of taking DHPG (Gancyclovir) and living with AIDS, as told by lovers Joe Walsh and David Conover.

o **Fear of Disclosure** (5:00), by Phil Zwickler and David Wojnarowicz, focuses on the psycho-social implications of HIV revelation.

(more)

o **No Pain, No Gain** (7:30), by Tom Brozovich, features a bodybuilding instructor taking a beginner through his first workout.

Sunday, July 15 at 11 p.m.

o **Shattered Dreams: Picking Up the Pieces** (130:00), by Victor Schonfeld and Jenifer Millstone, is a personal essay about the conflicts within Israel between 1982 and 1987. The documentary blends archival footage, musical performances, excerpts from plays, and extensive interviews with Jewish and Arab citizens of Israel and West Bank Palestinians, who discuss their concerns about the on-going crises and the future of Israel. The ACE Award-winning film is directed by Schonfeld, an American Jew who has lived in Israel and encountered all sides of the conflicts there.

Sunday, July 22 at 11 p.m.

o **Skin and Ink: Artists and Collectors** (28:40), by Barbara Attie, Nora Monroe and Maureen Wellner, explores the art of tattooing.

o **Cycles** (17:00), by Zeinabu Davis, is an experimental drama focusing on a woman's day dreams as she waits for her period to begin.

o **Reproductive Histories Update** (5:40), by Chris Hill, focuses on one woman's personal history with birth control.

o **Home Avenue** (17:00), by Jennifer Montgomery, is a personal investigation of a rape, remembered a decade later.

o **Rape Stories** (28:00), by Margie Strosser, is a confessional performance documentary based on the filmmaker's personal experience with a rape that happened 10 years previously.

o **Martina's Playhouse** (20:00), by Peggy Ahwesh, examines the pre-oedipal attachment of a mother and daughter and how it affects adult life.

Sunday, July 29 at 11 p.m.

o **Tiny and Ruby: Hell Divin' Women** (28:00), by Andrea Weiss/Greta Schiller, offers an intimate portrait of the legendary jazz trumpeter Tiny Davis and her partner of over 40 years, drummer-pianist Ruby Lucas.

o **She Must Be Seeing Things** (95:00), by Sheila MacLaughlin, is a complex drama about the limits of sexuality for women, and the nature of voyeurism in the cinema.

(more)

Sunday, August 5 at 11 p.m.

o **Samsara** (29:00), by Ellen Bruno, documents the living conditions of the Cambodian people and adds a human perspective to a country in deep political turmoil.

o **Counterterror: Northern Ireland** (29:00), by Chris Bratton and Annie Goldson, offers an analysis of an incident in Strabane, Northern Ireland. The film juxtaposes the people's version of the event with the BBC's "official coverage."

o **Sodom by the Sea** (17:00), by Harriet Hirshorn and Mary Patierno, uses Coney Island as a point of departure for an exploration of the immigration experience, focusing on the hopes and failed dreams of those who left their native lands to start a new life in America.

o **Baby Booming** (2:00), by Mary Cybulski and John Tintori, compresses nine months of pregnancy into a two-minute film.

o **If With Those Eyes and Ears** (7:00), by J. Leighton Pierce, is a lyrical piece inspired by thoughts of a newborn baby's perceptions.

o **Just Hold Still: Excerpts** (10:00), by Jem Cohen, blends elements of documentary, narrative, and experimental genres in a series of interconnected short works and collaborations.

o **In the Month of Crickets** (15:00), by Lewis Klahr, is an animated film looking at public and private lives.

o **Geologic Time** (6:08), by Skip Battaglia, is a lyrical study of time and landscape formation.

Sunday, August 12 at 11 p.m.

o **Two Lies** (25:00), by Pam Tom, focuses on the conflict between a Chinese-American teenage girl and her recently divorced mother, who has undergone plastic surgery to make her eyes rounder.

o **A Spy in the House That Ruth Built** (29:00), by Vanalyne Green, uses the all-male arena of professional sports to create a visual essay about family, loss, and sexuality.

o **The Lights Are Out But It's Still Too Bright** (6:06), by Susie Klein, is an animated film about insomnia.

o **Baobab** (9:15), by Erik Knight, blends home movie and black and white and color footage shot on location in Kenya, East Africa, and New York to explore the misconceptions of a young man's cultural heritage of Barbados and Norway.

(more)

o **Picking Tribes** (7:00), by Saundra Sharp, takes a lighthearted look at a daughter of the 1940s as she struggles to find an identity between her black American and native American heritages.

o **Decodings** (15:00), by Michael Wallin, looks at issues of the heart from the perspective of a gay male in modern society.

o **A Knowledge They Cannot Lose** (17:00), by Nina Fonoroff, is the filmmaker's personal exploration of her father's death and the significance of his life and values on her own.

o **Hawaiian Hana Fuda** (11:00), by Rii Tanzaki, is an abstract work incorporating an old Japanese card game with flowers, plants, and animals from Hawaii.

Sunday, August 19 at 11 p.m. (Encores)

o **When the Family Gets AIDS** (30:00), by Slawomir Grunberg, is a study of how one family copes with the terrifying diagnosis that they have all contracted AIDS.

o **Inside Life Outside** (60:00), by Sachiko Hamada and Scott Sinkler, chronicles two-and-a-half years in the lives of a group of homeless people who live in a cluster of shacks in a mid-Manhattan lot.

o **Jazzman** (8:00), by Andrew Bradner, is a profile of an individualist who has lived his life in Harlem as a personification of the freestyle jazz music he plays on his saxaphone.

o **Crack Clouds Over Hell's Kitchen** (18:00), by the Educational Video Center, focuses on crack addicts who tell their own stories of the impact the drug has had on their lives.

Sunday, August 26 at 11 p.m. (Encores)

o **The Epic of Gilgamesh** (11:00), by the Brothers Quay, is an animated film based on the Gilgamesh legend.

o **Her Fragrant Emulsion** (10:00), by Lewis Klahr, pays homage to 1960s "B" movie star Mimsy Farmer.

o **A Bitter Message of Hopeless Grief** (13:00), by Jonathan Reiss, has robots living in their own fictional world, reenacting various stages of emotion.

o **Blakeball** (16:00), by Emily Hubley, explores the world of the poet William Blake, using the game of baseball as a metaphor.

o **Arcata Brain Closet** (9:00), by Steve Van der Meer, is an animated film that elaborates ideas that begin with each letter of the alphabet.

(more)

o **This and That** (7:30), by Scott Rankin, looks at the perceptual, conceptual, and linguistic ways we name things in our society.

o **Animal (Loco)Motion and (Dis)Placements** (30:00), by Irit Batsry, is an experimental exploration of perception and language.

o **The End of Television** (4:00), by Shalom Gorewitz, gives viewers the filmmaker's personal view of the devastating crises in the world.

o **Machine Song** (3:30), by Chel White, chronicles humans' fear of and fascination with technology and our increasing dependence on mechanization.

o **Get Wet** (4:00), by Skip Blumberg, is a synchronized-swimming video.

Sunday, September 2 at 11 p.m.

o **Dreadful Memories: The Life of Sarah Ogan Gunning** (30:00), by Mimi Pickering and Appalshop, focuses on war-torn coal fields of the 1930s and Sarah Gunning's role in the American folk music revival.

o **Watsonville on Strike** (65:00), by Jon Silver, offers an intimate view of the 18-month cannery workers strike that virtually paralyzed the rural town of Watsonville, California.

o **Bear Dance** (12:30), by Jim Ciletti, is a look at the Bear Dance of the Ute Indians of Utah. It is described by Ute elder Sunshine Smith as a "lady's choice dance," to honor women of the tribe.

o **The Journey of Bangwell Putt** (4:45), by Margaret Frey, is an animated film about a doll in a museum exhibit who as an uneventful life until she meets a stranger.

o **Frog on a Swing** (6:00), by Robert Breer, combines hand-drawn images with live-action to produce a mix of color, movement, and sound.

Sunday, September 9 at 11 p.m.

o **Mala Noche** (80:00), by Gus Van Sant (who received critical acclaim for his direction of Drugstore Cowboy), is a drama focusing on the obsession of skid row grocery clerk from Portland, Oregon, with a Mexican migrant boy.

o **The Boy Who Loved Venus** (27:00), by Steven Weiss, is a poetic journey as seen through the eyes of a small boy.

o **Everywhere At Once** (10:00) is Alan Berliner's music montage of a synchronized symphony composed from an infinity of elements.

(more)

Sunday, September 16 at 11 p.m.

o **Watunna** (24:00), by Stacey Steers, is based on stories from the Yekuana Indians of Venezuela. The program uses hand-painted images to explore conceptions of evil, fear, sexuality, and desire.

o **A Small Room in a Big House** (15:00), by Roddy Bogawa, centers around a four-year-old boy's unique education in the projection booth of a "revival" theater.

o **Routine Pleasures** (80:00), by Jean Pierre Gorin, is one man's quirky meditation on the American landscape.

Sunday, September 23 at 11 p.m.

o **Current Events** (55:00), by Ralph Arlyck, examines how we respond -- or don't respond -- to the news.

o **New York City and the Hudson River: Downstream and Up a Creek** (14:00), by the Educational Video Center, features a group of inner city youths examining the Hudson River and its place in the urban landscape.

o **Water and Power** (60:00), by Pat O'Neill, is a complex film critique of industrial society.

Sunday, September 30 at 11 p.m.

o **Krik? Krak! Tales of a Nightmare** (80:00), by Vanyoska Gee and Jac Avila, focuses on the "eternal Haiti" and the Duvalier dynasty, touching on the present, and projecting into the future.

o **Loop of Doom** (5:00), by John Moynihan, is a stop motion meditation on the venality of war and the consequences of militarism.

o **Leaving the Old Ruin** (34:00), by Irit Batsry, is the third part of an apocalyptic vision.

INDEPENDENT FOCUS is a presentation of Thirteen/WNET. Series producer is Cara Mertes. Executive producer is Andrea Traubner.

INDEPENDENT FOCUS is made possible by the Members of Thirteen. Special production assistance was donated by Manhattan Transfer/Edit, Inc. and Du-Art Laboratories.

# # #

June 26, 1990

For further information contact: Jackie Ioachim
(212) 560-3018

Television

Touch My Dial

Independent Focus. Channel 13/WNET, New York. July 8–September 30 at 11 pm.

by Karl Soehnlein

The average American spends over seven hours per day staring at television, and if we're lucky, a couple of milliseconds is devoted to gay and lesbian lives. But even those few-and-far-between moments consist of straights either "explaining" or exploiting us. The wealth of work created by independent gay and lesbian media-makers—whether "experimental" or conventional in form—is nowhere to be found. Well, almost nowhere. One corner of the broadcast universe featuring work by independent filmmakers, and regularly including work by gay men and lesbians, is Channel 13/WNET's *Independent Focus*, which will air on Sunday nights at 11 pm for the rest of the summer.

Billed as WNET's "longest-running forum for independently produced films and videos," *Independent Focus* is locally produced and programmed by a well-respected panel of filmmakers and curators. This year's panel includes lesbian filmmaker Su Friedrich (*Gently Down the Stream*, *Damned if You Don't*), which may account for the series' strong presence of work expressing the concerns of gay men and lesbians. Most of the showcased work is short, from two minutes to 28 minutes, but there are a number of feature-length films, including Shelia MacLaughlin's *She Must Be Seeing Things* (July 29), about the ins and outs of a lesbian love affair, and Gus Van Sant's *Mala Noche* (Sept. 9), a delightfully quirky film about one gay man's desire.

If you're not inclined toward afternoon screenings at MoMA or late nights at the Collective for Living Cinema, consider *Independent Focus* a crash course in the state of contemporary experimental work (gay, straight or indeterminate). Among the gems to be uncovered are *A Knowledge They Cannot Lose* (Aug. 12), Nina Fonoroff's elegant exploration of her father's influence on her life after his death; *Her Fragrant Emulsion* (Aug. 26), Lewis Klahr's unique homage to Mimsy Farmer, a star of 60s "B" movies; and Peggy Ahwesh's *Martina's Playhouse* (July 22), a compelling series of docutableaux centering around 5-year-old Martina, her mother and the filmmaker's interaction with them. Ahwesh's film shares the bill with a group of equally provocative "women's films," including Jennifer Montgomery's *Home Avenue*, Margie Strosser's *Rape Stories* and Chris Hill's *Reproductive Histories Update*, the combined effect of which must have WNET's management quaking in their NEA-funded boots.

TINY TRUMPETER
Tiny and Ruby: Hell Divin' Women *airs June 29.*

Many of the series' offerings will be familiar to those of us who do scour the alternative-cinema venues of this city in search of any film that rises above "Teenage Mutant Ninja" mentality. *Independent Focus* carries an out-of-the-art-house-and-onto-the-screen weight to it—it's incredibly powerful to watch radical work in a medium that usually possesses no

See DIAL on page 63

DIAL from page 55

more daring than Al Bundy farting on *Married With Children*. Watching *Independent Focus* is a reminder of the potential of the small screen to shape public perception. One viewing of Carl George's *DHPG Mon Amour*—a 12-minute intimate look at two gay lovers engaged in their daily routine of Gancyclovir infusions—provides a world more insight into living with AIDS than a week's worth of Peter Jennings' pontifications from the International AIDS Conference. (Now, if we could only get it shown in Peter Jennings' time slot...)

Asked to explain why the series has been given the late-Sunday-night time slot, WNET publicist Jackie Iochim said: "There's sort of an audience on Sunday nights where we maintain that sort of fringe programming—like *Alive From Off-Center* and *Independent Focus*—series that are out of the mainstream but have a strong audience.... People know where to look for it." That reasoning begs the question, Which came first, the programming or the audience? One filmmaker, a friend, refers to *Independent Focus* as "television's experimental ghetto." Experimental filmmakers—especially those who deal with issues of sexual politics in the age of Jesse Helms—need more mainstream exposure, not marginal "time slots." Although WNET's Iochim "doesn't want to encourage a letter-writing campaign," she does note that the station responds to viewer feedback about programming. Fans of *Independent Focus* may want to test them out on this one. In the meantime, set your VCR and watch this important series when you want to—maybe even during prime time. ▼

THE VILLAGE VOICE
JULY 10, 1990

Let's Talk About Sex

When his seven-year-old daughter began using the word "sexy" with abandon, my friend asked her what she thought it meant. Her response—a determined imitation of the way models walk in jeans commercials—reminded me of my own childhood association (which has never ceased to haunt me) of female sexuality with the physical perfection of movie stars. *Independent Focus*, WNET's eclectic showcase for independent film and video, opens its 13th season (Sunday at 11:10 p.m.) with four movies that demonstrate, among other things, that physical disability is not a barrier to sexual desire or satisfaction. Julie Harrison's *Positive Images* presents detailed portraits of three disabled women, all of whom hold full-time jobs and are also groundbreakers in their intimate relationships. Carl George's 12-minute *DHPG Mon Amour* (one of the few films that manages to combine radical form and content) uses a bittersweet, far-from-artless home-movie style to focus on a gay couple living with AIDS. Three times daily Joe helps his lover David through the cumbersome medical procedure involved in the subcutaneous administration of the drug DHPG.

Though short pieces dominate the series, *Independent Focus* includes four feature-length films, which I suspect will look even more arresting in the privacy of your living room than they did in theaters. Sheila MacLaughlin's *She Must Be Seeing Things* (July 29) is a tale about voyeurism and sexual jealousy in a lesbian relationship. Jean-Pierre Gorin's *Routine Pleasures* (September 16) focuses on southern California model-train fanatics. *Mala Noche* (September 9), the first feature by Gus (*Drugstore Cowboy*) Van Zant, is a gay psychodrama about a grocery clerk's obsession with a young Mexican migrant laborer. Next week (July 15): *Shattered Dreams: Picking Up the Pieces*, by Victor Schonfeld and Jennifer Millstone, is an insider's examination of disillusionment and crisis in Israel.—**A.T.**

THE VILLAGE VOICE
JULY 17, 1990

Before the *Intifada*

Besides its countless surprising and shocking images, the most astonishing fact about Victor Schonfeld's *Shattered Dreams: Picking Up the Pieces* (July 15, 11 p.m., Channel 13, WNET) is that the film was completed in 1987—*before* the *intifada* started. Originally running three hours and cut down to just over two for its appearance in WNET's "Independent Focus" series, this urgent, wide-ranging documentary about the gulf between the dream of socialist Zionism and the reality of contemporary Israel serves as an important reminder that Palestinian resistance in the Occupied Territories, Jewish dissent within Israel, and the brutal suppression of both persisted long before American network news decided to take note. Indeed, footage of soldiers kicking a felled, unarmed Palestinian youth, of police beating Jewish airline workers who are on strike, of Orthodox Jews smashing the windows of cars being driven on the Sabbath give the film a chilling prophetic potency. The film was criticized when it opened here in '88 for focusing too much on extremes: right-wing rabble-rousing Rabbi Meir Kahane and his apartheid proposals are posed against the Israeli peace movement's protests against the occupation and its illegal meetings with members of the PLO. Today, some of those peace activists are serving jail sentences for talking to PLO representatives or for refusing to serve in the Occupied Territories. And the new Israeli government, well, it could almost make Kahane happy.

—Alisa Solomon

THE GUARDIAN
JULY 18, 1990

In the New York area, **"Independent Focus"** is returning for its 13th season. It is one of the most diverse and exciting documentary series on public television. By including works of greatly varying lengths, the series airs many films that would not otherwise be widely seen.

It will highlight, for example, Phil Zwickler and David Wojnarowicz's five-minute AIDS film **"Fear of Disclosure"** (July 8) and Victor Schonfeld's 130-minute film about Israel, **"Shattered Dreams: Picking up the Pieces"** (July 15). Also on the schedule is an evening of films by and about women (July 22). This will include Margie Strosser's **"Rape Stories,"** based on the filmmaker's personal experience with rape.

Also included in this excellent series is Chris Bratton's and Annie Goldson's **"Counterterror: Northern Ireland"** (Aug. 5), and Jon Silver's **"Watsonville on Strike"** (Sept. 2, reviewed in the Guardian, April 4). **"Dreadful Memories: The Life of Sarah Ogan Gunning,"** by Mimi Pickering and Kentucky's Appalshop Films (Sept. 2) focuses on the singer's powerful music drawn from her life in the Kentucky coal fields. It is representative of the work being done by Kentucky Public Television's "Headwaters" series.

"Independent Focus" will show Ralph Arlyck's extraordinary film about how people respond to the news, **"Current Events,"** on Sept. 23.

July 10, 1990

Independent Faces
C/o WNET-TV
356 W. 58TH. St.
New York, N.Y. 10019

To Whom it May Concern:

Please send a copy of the guide to the 1990 season of Independent Faces as advertised following Sunday evening's Presentation.

I have enjoyed the series since its inception and look forward to it every summer.

An "Art of Film" class taken in ~~High~~ School stimulated my intrest in this Subject. I appreciate the efforts on the part of the producers, and am grateful for the many supporters who back these projects.

Please place my name on your regular mailing list.

Yours truly,

STEPHEN M. VRABELY
17 EAST 13TH. ST.
LINDEN, N.J., 07036-3312

TV Weekend

A Selection Ranging From Grim to Glamorous

By WALTER GOODMAN

This weekend brings a pop superstar, a song stylist and "Beauty and the Beast," as well as Northern Ireland, Coney Island and Cambodia.

The places are the main subjects of Sunday's edition of the Channel 13 series "Independent Focus," at 11 P.M. This two-hour showcase for independent producers includes eight items of various lengths, the shortest being a two-minute visual account of a nine-month pregnancy.

The anthology leads off with "Samsara," a 27-minute report from Cambodia, told mainly in what seems to be an actress's rendering of the feelings of a woman who has returned to her country after the murderous years of rule by the Pol Pot Khmer Rouge regime. She recalls: "In Pol Pot time, love was forbidden." Back in her homeland, she finds desolation: "Our men are dead or gone to war." The pictures confirm that Cambodia has become "a nation of widows."

The striving for poetic effect occasionally becomes labored, but some of the images, on screen and in the words, remain. Speaking of the present situation of the country, which has become a battleground between Vietnam and the Khmer Rouge, the narrator says, "We are caught between the tiger and the crocodile."

The other main item, "Counterterror," is an account of some of the killings in Northern Ireland from the viewpoint of supporters of the Irish Republican Army. They accuse the British forces of practicing a "shoot to kill" policy against suspected I.R.A. fighters. Most of the testimony comes from relatives and friends of three young men who were killed in 1985 in the town of Strabane. There is no pretense of even-handedness here; the bombings and murders by I.R.A. members are scarcely mentioned. But "Counterterror" does capture the anger and grief on one side of a bitter conflict.

The evening's third item, "Sodom by the Sea," is a 17-minute mishmash about immigrants discovering America through Coney Island in Brooklyn that tells little fresh about either the newcomers or the place. Filling out the bill are several experimental pieces in which some independent producers show what they are capable of.

Independent Focus

"Samsara," by Ellen Bruno; "Counterterror: Northern Ireland," by Chris Bratton and Annie Goldson; "Sodom by the Sea," by Harriet Hirshorn and Mary Patierno; "Baby Booming," by Mary Cybulski and John Tintori; "If With Those Eyes and Ears," by J. Leighton Pierce; "Just Hold Still: Excerpts," by Jem Cole; "In the Month of Crickets," by Lewis Klahr; "Geologic Time," by Skip Battaglia. At 11 P.M. on Channel 13.

INVISIBLE cinema

A travelling showcase of contemporary experimental cinema
Presented by curator **Martin Rumsby**

Friday, November 2, 8 PM

911 Media Arts Center
117 Yale Avenue North
near Denny + Stewart
bottom of Capitol Hill
$5/$3 911 members
Information: 682-6552

911

A Little Older by **MARSHA HERLE**
Nightfall and ***Turner*** by **M.M. SERRA**
Decodings by **MICHAEL WALLIN**
Still Point by **BARBARA HAMMER**
Rage Net and ***Loud Visual Noises*** by **STAN BRAKHAGE**
Install by **MIKE HOOLBOOM**
Mondrian Voor Rebecca by **JEAN GAGNE**
Reverse Transcriptase by **SANDRA MOORE**

EVENTS NOVEMBER DECEMBER

- **FRIDAY, NOVEMBER 2**
The Invisible Cinema, presented by Martin Rumsby, 8:00 PM, $5/$3 911 members.
- **SAT. & SUN., NOV 3 & 4**
Special Seminar: Producing a Documentary with John deGraff. Call 911 for details.
- **MONDAY, NOVEMBER 12**
Open Screening, 8 PM, $1.
- **TUESDAY, NOVEMBER 13**
Basic Video Editing workshop, taught by Frank Video, 7 PM. Call 911 for details.
- **SUNDAY, NOVEMBER 18**
Sunday Cinema continues with two films about the Holocaust, ***Night and Fog*** and ***A Painful Reminder.*** 7 & 9 PM, $5/$3 911 members.
- **FRIDAY, NOVEMBER 23**
Evening of films and discussion with **James Broughton.** 8 PM, $6/$4 911 members.
- **MONDAY, NOVEMBER 26**
Fair Vision Ratio TBA, 8 PM.
- **WEDNESDAY, NOVEMBER 28**
Grant Writing Workshop taught by Robin Reidy, 8 PM. Call 911 for details.
- **SATURDAY, DECEMBER 1**
World AIDS Day / **A Day Without Art:** AIDS-related video presentation by **Catherine Saalfield.** 7:30 PM, $5/$3 911 and SAM members.
- **MONDAY, DECEMBER 10**
Open Screening, 8 PM, $1.

All events are at 911 --117 Yale Avenue North, near Denny + Stewart bottom of Capitol Hill Call 682-6552 for more info on screenings, workshops, & video editing.

911 MEDIA ARTS CENTER
117 YALE AVENUE NORTH
SEATTLE, WA 98109

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Permit No. 805

Martin Rumsby
Apartment 2
4900 Dewdney Ave
Regina
SASK S4T 1B8
CANADA
December 17, 1990

Michael Wallin
3828 22nd St
San Francisco
CA 94114
U.S.A.

Dear Michael,

Please find enclosed materials from some of the places where I recently screened DECODINGS - unfortunately DECODINGS was added to the program so late in the day it didn't get mentioned in most of these listings. (My screenings are usually organized 3 - 5 months prior to actual showdate and most of the wriiten material is taken from my initial proposal). DECODINGS will be fully mentioned in the next round of screenings (although I am thinking of withdrawing it from 1991 U.S. screenings because it seems to have been pretty widely shown across the U.S. already)

On this last leg I also showed DECODINGS at ED VIDEO in Guelph, Ontario, Canada on NOvember 28 - people there really loved it! Also screened it at 2 art schools in Ontario - Sheridan College, Oakville on November 16 - to a Contemporary Image Making class and also at the School of Visual Arts, University of Windsor on TUesday, November 20 (Windsor is the Canadian suburb of DEtroit).

I'll keep you informed of DECODINGS progress in my INVISIBLE CINEMA series.

All the best for the new year.

REgards,

Martin Rumsby
Film Programmer at LArge.

NOVEMBER 1990

euclid theatre

PROGRAMMING SCHEDULE

Thursday, 1

8PM & 9PM

The Films of Jane Campion

A GIRL'S OWN STORY
16mm, b&w, 27 min

PASSIONLESS MOMENT
16mm, b&w, 13 min

PEEL
16mm, 9 min

Friday, 2

8 & 9PM

MOTHER OF THE WATER
dir. Elisa Tesser, video, USA, 30 mins

GAEA
dir. Jane Evans, 16mm, Canada, 1990, 15 mins

Saturday, 3

7 PM

BROTHERS IN MUSIC
dir. Christene Browne, 16mm, Canada, 1990, 25mins
Followed by the live performance of John T. Davis and Jim Heineman, the two musicians featured in the film.

9:30 PM

BROTHERS IN MUSIC
dir. Christene Browne, 16mm, Canada, 1990, 25mins

MARY LOU WILLIAMS: MUSIC ON MY MIND
dir. Joanne Burke, USA, 1990, 60 mins

Sunday, 4

8PM & 9PM

A SONG OF CEYLON
dir. Laleen Jayamanne, Australia, 1985, 51 mins

Monday, 5

TORONTO FILM SOCIETY
PRIVATE SCREENING

Tuesday, 6

NO SCREENING THIS EVENING

Wednesday, 7

7:30 PM

FILMMAKER REECE AUGUISTE OF BLACK AUDIO FILM COLLECTIVE WILL PRESENT HIS FILM

TWILIGHT CITY
UK, 1989, 52 mins.

ADMISSION: $6

Thursday, 8

7:30 PM

Sunil Gupta will speak on

PHOTOGRAPHY, SEXUALITY, AND CULTURAL DIFFERENCE: THE EMERGENCE OF BLACK BRITISH LESBIAN AND GAY IDENTITIES IN VISUAL MEDIA

ADMISSION: $6

Friday, 9

THE INSIDE/OUT COLLECTIVE AND MULTICULTURAL WOMEN IN CONCERT PRESENT

7:15

Women & Aids

ANOTHER LOVE STORY
Isis Productions, 1990, 30 min

SKIN
Colin Campbell, 1989, 20 min

9:30

INTERNATIONAL SWEETHEARTS OF RHYTHM
prod. Greta Schiller and Andrea Weiss, USA, 1986, 30mins

TINY AND RUBY: HELL DIVIN' WOMEN
prod. Greta Schiller and Andrea Weiss, USA, 1988
Followed by a live performance by Rebel Girls

Saturday, 10

7:30PM & 9PM

Women Artists' Series

MY FILMMAKING, MY LIFE: MATILDE LANDETA
dir. Patricia Diaz, UK/Mexico, 1990, 30 mins

ANA MENDIETA: FUEGO DE TIERRA
dir. Kate Horsfield, Nereyda Garcia-Ferraz and Branda Miller, video, 1987, 52 mins

ADMISSION TO EACH SCREENING IS $5 FOR NON-MEMBERS, $4 FOR MEMBERS UNLESS OTHERWISE INDICATED. THE EUCLID THEATRE IS LOCATED AT 394 EUCLID AVENUE.

Sunday, 11

PRIVATE SCREENING

Monday, 12

NO SCREENING THIS EVENING

Tuesday, 13

NO SCREENING THIS EVENING

Wednesday, 14

8 PM

Pleasure Dome presents Toronto Premiere of James Benning's
USED INNOCENCE
USA, 1989, 95 mins

ADMISSION: $2

Thursday, 15

9 PM

CKLN 88.1 AND THE EUCLID THEATRE PROUDLY PRESENT THE FLYING BULGAR KLEZMER BAND TO CELEBRATE THE RELEASE OF THEIR DEBUT RECORDING AND THE WORLD'S FIRST KLEZMER VIDEO

ADMISSION: $8

Friday, 16

8PM

The Next Step: Labour Addresses the Environment

ADMISSION: $5

FOR INFO CALL 441-3663

Saturday, 17

7:00 & 9:15 PM

APARTMENT ZERO
dir. Martin Donovan, USA, 1988, 124 mins.

Sunday, 18

7:30 & 9:00PM

MARY LOU WILLIAMS: MUSIC ON MY MIND
dir. Joanne Burke, USA, 1990, 60 mins

Monday, 19

NO SCREENING THIS EVENING

Tuesday, 20

TORONTO SCREENWRITERS' FORUM

ADMISSION: $10

Wednesday, 21

8 PM

MARTIN RUMSBY AND THE EUCLID PRESENTS THE INVISIBLE CINEMA 1991

SEE FLYER INSERT FOR MORE DETAILS

Thursday, 22

8 & 9 PM

HONORED BY THE MOON
dir. Mona Smith, video, USA, 1990, 15mins

HER GIVEAWAY: A SPIRITUAL JOURNEY WITH AIDS
dir. Mona Smith, video, USA, 1987, 22 mins

Friday, 23

8PM

FULL SCREEN PRESENTS AN EVENING OF FILM AND VIDEO WITH FILMMAKER RENEE TAJIMA, INDEPENDENT PRODUCER/FILM NEWS NOW FOUNDATION NEW YORK.

FILM AND VIDEO PROGRAM TBA.

FOR INFOR CALL 351-7482

Saturday, 24

7:30 & 9:30

A BUNCH OF FEMINISTS AND CKLN 88.1 PRESENT

"Healing Images"

FOR DETAILS SEE FRONT COVER

Sunday, 25

7:30 & 9:30PM

QUERELLE
dir. R.W. Fassbinder, Germany/France, 1982, 108 mins

Monday, 26

7:30 PM

DEC FILM & VIDEO PRESENTS A FILM AND DISCUSSION ON LABOUR AND THE GLOBAL ECONOMY

THE GLOBAL ASSEMBLY LINE
prod. Lorraine Gray, USA/Mexico/Phillipines, 1986, 58mins

ADMISSION: $2

Tuesday, 27

NO SCREENING THIS EVENING

Wednesday, 28

NO SCREENING THIS EVENING

Thursday, 29

THE EUCLID AND GALLERY 44 PRESENTS

YELLOW PERIL RECONSIDERED

7:30 PM

VIDEO PROGRAM

9:30 PM

FILM PROGRAM

Friday, 30

YELLOW PERIL RECONSIDERED

7:30 PM

FILM PROGRAM

9:30 PM

VIDEO PROGRAM

SEE FLYER INSERT FOR DETAILS

The Films of Jane Campion

A GIRL'S OWN STORY
16mm, b&w, Australia, 27 mins
Beatlemania, the sixties and growing up. Some stories about girlhood — where family is strange, adulthood lonely, and innocence perverse.

PASSIONLESS MOMENTS
16mm,b&w, Australia, 13 mins
This wry film is exactly what the title says: passionless moments. Featuring Sean and Arnold not speaking; Scotties, part of the Grand Design of the Universe; Angela eats meats and others.

PEEL
16mm, Australia, 9 mins
On a hot Australian summer's day, a recalcitrant, freckled, red-headed family of three go on a Sunday drive in the country. Their outing results in an intrigue of awesome belligerence. Winner of the Palme d'Or at the Cannes Film Festival.

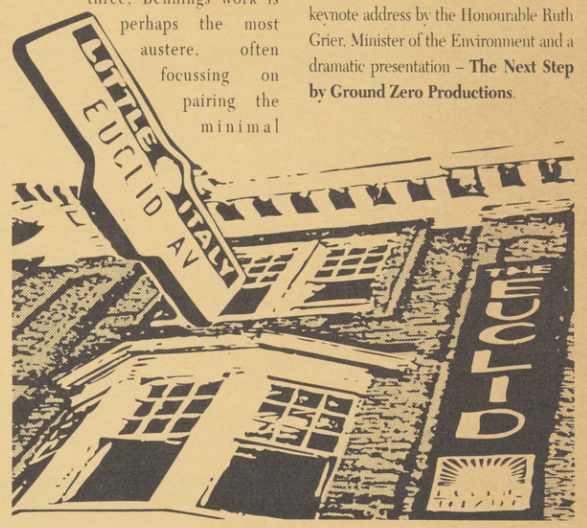
Women Artists' Series

MY FILMMAKING, MY LIFE: MATILDE LANDETA
dir. Patricia Diaz, UK/Mexico, 1990, 30 mins
The moment Matilde Landeta entered the flourishing Mexican film industry in the 1930s, she decided she wanted to become a director. She worked her way up from script girl to direct 110 short subjects and, in the late 40s, to produce and direct 3 feature films – Lola Casanova, La Negra Augustias, Trotacalles.

ANA MENDIETA: FUEGO DE TIERRA
dir. Kate Horsfield, Nereyda Garcia-Ferraz and Branda Miller, video, 1987, 52 mins
This beautifully photographed video is a portrait of the life and work of Cuban born American artist Ana Mendieta. Mendieta used her own body, the raw materials of nature, and Afro-Cuban religion in her work to express her feminist political consciousness and poetic vision.

Pleasure Dome presents the Toronto premiere of USED INNOCENCE

dir. James Benning, 16mm, USA, 1989, 95mins
Over the last decade and a half, Benning has established himself as one of the most important practitioners of the neo-narrative school along with Yvonne Rainer and Chantal Ackerman. Of the three, Bennings work is perhaps the most austere, often focussing on pairing the minimal landscape of the American Midwest with true stories of the dark side of life.



MOTHER OF THE WATERS
dir. Elisa Tesser, video, USA, 30 mins
Mother of the Waters is a lyrical portrait of the Afro-Brazilian goddess of the sea, Yemanja. Through the vivid images of several ceremonies in her honor and the testimonials of spiritual leaders, artists, fisherman and common people, the video depicts the "Queen of the Sea" as she is perceived by the popular imagination of the Brazilian people.

GAEA
dir. Jane Evans, 16mm, Canada, 1990, 15 mins
Gaea was inspired by the myth of the goddess who gave birth to the Earth. An exploration of the physicality and sensuality of the Earth, as well as an exploration of our need for integration rather than domination.

BROTHERS IN MUSIC
dir. Christene Browne, 16mm, Canada, 1990, 25 mins
Brothers in Music is a documentary jazz story that explores the aesthetic and political dynamics of jazz music in Canada. The heart warming relationship and differences between two jazz musicians, one black, and one white provides the premise for this intriguing exploration.

MARY LOU WILLIAMS: MUSIC ON MY MIND
dir. Joanne Burke, USA, 1990, 60 mins
Pioneering Black American composer-arranger-pianist Mary Lou Williams is one of the most remarkable figures in the history of jazz. Swing, bepop, modern jazz: she mastered all the styles of 20th century jazz, a predominantly male world. Lively interviews with Dizzy Gillespie and Buddy Tate, and the articulate Mary Lou Williams herself interweave the musical and personal elements of her dramatic life.

A SONG OF CEYLON
dir. Laleen Jayamanne, Australia, 1985, 51 mins
This remarkable film is a formally rigorous, visually stunning and creative study of colonialism, gender and the body. "The anthropological text is performed both like a musical score and a theatrical ritual . . . .The film engages the viewer in cinematic body as spectacle . . ." Trinh T. Minh-ha

The Next Step: Labour Addresses the Environment

The Environment Committee of the Labour Council of Metro Toronto and York Region kicks off it's first **Environment Conference** with a keynote address by the Honourable Ruth Grier, Minister of the Environment and a dramatic presentation – **The Next Step by Ground Zero Productions**.

APARTMENT ZERO
dir. Martin Donovan, USA, 1988, 124mins
Adrian, who runs a dying repertory cinema in Buenos Aires, is forced to take in a boarder to help pay the rent. He meets the American Jack Carney who immediately charms Adrian and his neighbours despite his mysterious behaviour. A stylish thriller reminiscent of Polanski's **The Tenant**.

HONORED BY THE MOON
dir. Mona Smith, video, USA, 1990, 15mins
In this upbeat and empowering videotape, Native American lesbians and gay men speak of their unique historical and spiritual role. Interviews with leading activists and personal testimony attest to the positive and painful experiences of being Native and gay.

HER GIVEAWAY: A SPIRITUAL JOURNEY WITH AIDS
dir. Mona Smith, video, USA, 1987, 22 mins
Carole Lafavor, member of the Ojibwe tribe, activist, mother and registered nurse, speaks candidly about how she has come to terms with AIDS by combining traditional beliefs and healing practices with Western medicine.

QUERELLE
dir. R.W. Fassbinder, Germany/France, 1982, 108mins
An American seaman enters a world in which he is able to live out his deepest fantasies and desires.

GLOBAL ASSEMBLY LINE
prod. Lorraine Gray, USA/Mexico/Phillipines, 1986, 58 mins
The **Global Assembly Line** looks at free trade zones operating in Mexico and the Phillipines. A timely issue because of the current negotiations between the USA and Mexico and Canada's own experience with a Free Trade Agreement.

NOVEMBER1990

THE EUCLID THEATRE 394 EUCLID AVENUE TORONTO, ONTARIO M6G 2S9 PHONE#925-8104
ADMISSION TO EACH SCREENING IS $5 FOR NON-MEMBERS, $4 FOR MEMBERS UNLESS OTHERWISE INDICATED

THE EUCLID

The Euclid Theatre, KHUSH, The Toronto Centre for Gay and Lesbian Studies, Toronto Photography Workshop, and CKLN 88.1 Radio present

Writer, editor and photographer Sunil Gupta speaking on Photography, Sexuality and Cultural Difference: The Emergence of Black British Lesbian and Gay Identities in Visual Media.

The talk will be accompanied by a slide presentation. Following the talk, Sunil Gupta will show two videotapes originally aired on Britain's Channel 4, program "out on Tuesdays": India Postcards (1989) and Paul de Silva (1990). **Admission: $6**

The Euclid Theatre and the Black Film and Video Network presents filmmaker Reece Auguiste and his film

TWILIGHT CITY
UK, 1989, 52 mins.
Using fictional biography, interviews, archival material, repeated images and voice over narration, Twilight City tells the story of the new London, a place of the displaced and homeless, though the consciousness of Olivia as she waits for her mother to return from a 10 year hiatus in the Dominican Republic.

Reece Auguiste is a member of the Black Audio Film Collective, a London based film workshop established in 1983. He worked on their two previous films, Handsworth Songs (1987) and Testament (1988). The Euclid Theatre would like to thank CAN-BAIA for their support of this event. **Admission: $6**

The Inside/OUT Collective and Multicultural Women in Concert present a Film and Video Benefit

FRIDAY, NOVEMBER 9
7:15 PM Women & Aids
Featuring the premiere of AnOther Love Story (1990, 30 min) by Isis productions. This ground breaking video dispels myths about women and AIDS and offers great safe sex options for straight women and lesbians. Followed by Skin (1989, 20 min) by Colin Campbell. Panel discussion to follow.

9:30 PM Hell Divin' Women
Featuring International Sweethearts of Rhythm and Tiny and Ruby: Hell Divin' Women (60 min) by Greta Schiller and Andrea Weiss. Vibrant documentaries about an all women black jazz band in the forties, two members of which were lovers. Including a live performance by Rebel Girls.

A BUNCH OF FEMINISTS AND CKLN 88.1 PRESENT

"Healing Images"
SATURDAY, NOVEMBER 24

7:30

SHAGGIE
dir. Janis Cole, Canada, 1990, 10mins

HUMAN ON MY FAITHLESS ARM
dir. Valerie Tereszko, 1987, 20 mins

RULE OF THUMB
dir. Angela Stukator, 1983, 22mins

SALLY'S BEAUTY SPOT
dir. Helen Lee, 1990, 12mins

CITYSCAPE
dir. Wendy Rowland, 1988, 10 mins

FOURTEEN YOUNG WOMEN IN MONTREAL
dir. Lynne Moss Sharman, 1989, 18mins

9:30 PM

YOU CAN TAKE CARE NOW
dir. Ann Marie Fleming, 1989, 11 mins

I AM ONE OF THEM: MOTHERS SPEAK OUT ABOUT INCEST
dir. Hollie Levine, 1989, 30mins

FOR A WOMAN IN EL SALVADOR
dir. Sara Halprin, 1985, 8mins

PROWLING BY NIGHT
dir. Gwendolyn, 1990, 12mins

WOMANSPIRIT
dir. Oksana Hlodan, 1989, 12mins

LET'S RAP
dir. Alison Burns, 1990, 6mins

PACIFIC CINEMATHEQUE

1131 HOWE ST. *(between Helmcken & Davie)* 24-HOUR FILM INFO: **688-FILM**

September/October 1990

The Pacific Cinémathèque is a non-profit society devoted to the enjoyment and study of film. The major emphasis of the society is the promotion and exhibition of non-commercial film (including Canadian work, experimental/personal film, documentaries and foreign film). The Cinémathèque would be unable to operate without the assistance of its dedicated volunteers.

MEMBERSHIP
An annual membership fee of $5 is required for admission to Pacific Cinémathèque events at any location unless exempted by permission of the B.C. Film Classification Office. Under the B.C. Societies Act, membership is restricted to those 18 years of age and older. When you become a Friend of the Cinémathèque, with a minimum additional $20 contribution, you are supporting enhanced programming and member services. You will also receive each new film schedule by mail. Upgrade you membership and experience the satisfaction of supporting this vital Canadian film society.

ADMISSIONS
Admission is $4 for single events, $5 for double bills; students and senior citizens $3 for single events, $4 for double bills. All events, prices and times are subject to change without notice. For 24-hour updated programme information, please call 688-3456 (688 FILM)

SAVINGS PASSES
Save 40-50% with a CINEMATHEQUE SAVINGS PASS; available at the membership desk.

ADMINISTRATIVE OFFICE
#200 1131 Howe Street, Vancouver, B.C. V6Z 2L7
(604) 688-8202
9:30am to 4:30 pm, Monday to Friday

Programming by Jim Sinclair

JOIN THE CINEMATHEQUE

Just fill out the membership application below and send it, with your cheque, to the Pacific Cinémathèque to enjoy all of the great films and events throughout the year

NAME _____ *Is this a new membership?* ____

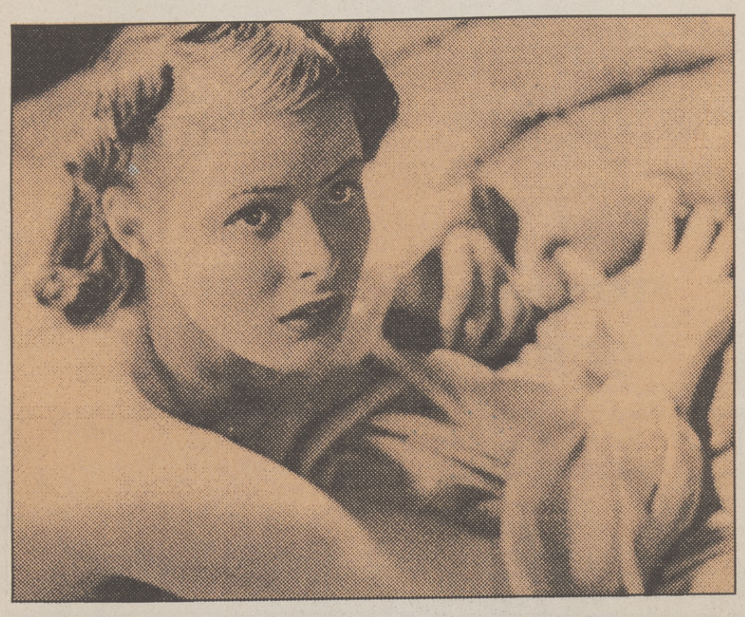
ADDRESS _____ *Annual membership ($5)* ☐

CITY _____ *or*

POSTAL CODE _____ *Friend ($25)* ☐

TELEPHONE _____

Please make cheque payable to Pacific Cinémathèque
#200 1131 Howe Street, Vancouver, B.C. V6Z 2L7



Double Bill FRIDAY & SATURDAY AUGUST 31 & SEPTEMBER 1

7:30 pm
BREATHING TOGETHER: REVOLUTION OF THE ELECTRIC FAMILY

THE PSYCHEDELIC SIXTIES: Toronto filmmaker Morley Markson's much-acclaimed *Breathing Together* is regarded today as "perhaps the most important documentary produced anywhere on the American counterculture of the late sixties." (Peter Morris, *The Film Companion*) The film was the French Critics' Selection at the 1971 Cannes Film Festival; two decades later, Markson released *Growling Up in America* (1988), a follow-up to *Breathing Together*. "This important ideological comment on the radical American youth culture embodies its values even in structure and style. A most creatively edited montage of 'the struggle between life and death culture in America,' it mingles Allen Ginsberg, Buckminster Fuller, Abbie Hoffman, and John Lennon with newsreels, subliminal effects, doctored TV images, the A-bomb, the Chicago Trial, the matrix of the new generation's sensibility -- to create a 'psychedelic' equation of fact and metaphysics, itself an expression of Consciousness III and the new political poetry." -- Amos Vogel, *Film as a Subversive Art* ***Canada/1970. Dir. Morley Markson. B&W, 16mm. 85 mins.*** (Distributed by New Cinema/Criterion)

9:15 pm
HEAD

THE PSYCHEDELIC SIXTIES: The manufactured Monkees may have been TV's contrived, calculated attempt to capitalize on Beatlemania, but there is nothing ersatz about the prefabricated four's film debut: Bob Rafelson's *Head*, co-written with Jack Nicholson, is a genuinely inventive, imaginative, and exuberant frolic that has been favourably compared to Richard Lester's *A Hard Day's Night*. The film combines surreal sketches, psychedelic sequences, old film clips, newsreel footage, new Monkees music, and an array of likely and unlikely cameos, including Frank Zappa, Annette Funicello, and Sonny Liston. The Monkees appear, at one point, as the dandruff in Victor Mature's hair. They also manage to acknowledge their own artificiality, and to poke fun at it. *Head* has been variously described as "remarkably vital and entertaining," "a delightful explosion of crazy ideas," "very anti-establishment and drug-tinged," and "a mind-blowing collage of mixed media, a free-for-all freakout of rock music." It was more sardonic, more darkly satirical, and more experimental than the Monkees' TV series had been, and it failed to find an audience at the time of its release. ***USA/1968. Dir. Bob Rafelson. Colour, 35mm. 85 mins.*** (Distributed by Criterion)

Double Bill FRIDAY & SATURDAY SEPTEMBER 7 & 8

7:30 pm
David Cronenberg's STEREO

FANTASTIC VOYAGES: Now regarded as an underground classic, David Cronenberg's first experimental feature has been described by the director as "an investigation of the inadequacy of current sexuality." Presented as a report from The Canadian Academy of Erotic Enquiry, *Stereo* purports to document the effects of a series of experiments conducted on seven volunteers who have had their powers of speech surgically removed and their telepathic potentials artificially enhanced; the aim of the undertaking is to break down conventional repression and reveal sexuality in its pure state of polymorphous perversity. The action of the film is silent, and the soundtrack consists of the research scientists' notes and observations; much of *Stereo*'s peculiar black humour derives from the discrepancy between what is said and what is seen. The visual style is highly formalized and almost abstract, the settings inhumanly cold and sterile, the film's structure innovative and complex. Many of Cronenberg's characteristic concerns and themes are in evidence: the amorality of science, the mind/body division and the inescapable corporeality of human nature, the alienating effects of modern technological society, a simultaneous attraction to and revulsion from sexuality. "The sensuous plasticity of the imagery, the modulation of space within the frame, the meaningful use of contrapuntal sound and the extraordinary interplay between subjective and objective points of view all point to the emergence of one of the most brilliant talents of the modern cinema." -- Peter Morris, *The Film Companion* ***Canada/1969. Dir. David Cronenberg. B&W, 16mm. 63 mins.*** (Distributed by New Cinema/Criterion)

Stalker

8:50 pm
Tarkovsky's STALKER

FANTASTIC VOYAGES: Tarkovsky's brilliantly dense, breathtakingly textured *Stalker* provides an elaborate, allegorical illustration of that old maxim, 'Be careful what you wish for, you just might get it.' In a devastated post-industrial police state, two men - a writer and a scientist - engage the special mystic skills of a Stalker to guide them through the forbidden Zone, a damp, fecund, overgrown wasteland where the rules of nature no longer apply. At the centre of the Zone, it is reputed, is the Room, a place where the deepest desires of one's heart are said to come true -- and the journey there will test the limits and adequacy of the way each of the three protagonists makes sense of the world: through art, through science, and through faith. Distinguished by a remarkable sense of tactility, composed of stunning sepia images, and offering layer upon layer of meaning, *Stalker* is a haunting and unforgettable work from a (late) director whose (too-few) films are quite unlike anything else in world cinema. ***USSR/1979. Dir. Andrei Tarkovsky. Colour and B&W, 35mm, in Russian with English sub-titles. 161 mins.*** (Distributed by Cineplex Odeon)

EARLY INGRID BERGMAN: THE SWEDISH FILMS

Long before she walked into Humphrey Bogart's *Casablanca* gin joint, Ingrid Bergman was a celebrated screen actress in her native Sweden. It had been her work in the Swedish cinema that had brought her to the attention of Hollywood. Indeed, as one American critic put it, "Whoever in Hollywood discovered Miss Bergman doesn't deserve much credit -- no-one could have missed her talent."

The eight films in this series were made in Sweden between 1935 and 1940. Most of Bergman's significant early work is here, including her screen debut, as well as the original versions of *Intermezzo* (later remade in Hollywood for Bergman's American film debut) and *A Woman's Face* (later remade by George Cukor with Joan Crawford). They offer the rare and singular opportunity of witnessing the beginnings of a magnificent, controversial, and genuinely legendary cinematic career.

"What is most strikingly apparent . . . is the extent to which the Bergman persona was already there on screen well before she went to Hollywood. Garbo before Hollywood was only intermittently divine; Dietrich before Hollywood was not yet Marlene. But with Bergman's early work, the *glow* is there, as are her limpidity, naturalness, and the accomplished but unostentatious acting technique. . . Her fresh and ethereal presence becomes something of an auteur in itself." -- Elliott Stein, *Village Voice*

The Pacific Cinémathèque gratefully acknowledges the **Swedish Institute**, **Svensk Filmindustri**, and the **Swedish Embassy** (Ottawa) for their generous assistance in making this series possible.

Double Bill SUNDAY & MONDAY SEPTEMBER 2 & 3

7:30 pm
THE COUNT OF THE OLD TOWN
(Munkbrogreven)

EARLY INGRID BERGMAN: Ingrid Bergman's screen debut came in this rambunctious comic thriller set amongst the criminal underworld of Stockholm's Old City. The young actress plays an ingenue chambermaid in a seedy hotel owned by her aunt; the film's plot revolves around a series of jewel robberies. Bergman had recently been signed out of Sweden's Royal Dramatic Theatre School by Svensk Filmindustri, and her first film appearance had been much-trumpeted by the giant studio. The reviews of the day were generally favourable ("already displays considerable skill as a film actress," "great talent and confidence"), although some critics, wary of the hype, preferred to adopt a wait-and-see attitude before proclaiming Bergman a rising new star. "A good-natured plebeian low comedy . . The film's charm lies in its hearty atmosphere, reminiscent of both *The Threepenny Opera* and René Clair's *Under the Roofs of Paris*. Ake Dahlquist's first-rate cinematography records a near-documentary tour of Stockholm's colorful Bohemian district." -- Elliott Stein, *Village Voice* ***Sweden/1935. Dir. Edvin Adolphson and Sigurd Wallén. B&W, 35mm, in Swedish with English sub-titles. 75 mins.***

9:00 pm
INTERMEZZO

EARLY INGRID BERGMAN: A huge commercial and critical success in Sweden, the original version of *Intermezzo* is the film that brought Ingrid Bergman to the attention of David O. Selznick and Hollywood; the actress would reprise her role in the well-known 1939 remake that served as her American film debut. Bergman stars as Anita Hoffman, a young pianist hired to tutor the daughter of Holger Brandt, a famous violinist. When Anita and Brandt begin to fall in love, they abandon his family to embark on an extended European concert tour. Veteran Swedish leading man Gösta Ekman co-stars, in the role later recreated by Leslie Howard. *Intermezzo* was written and directed by Gustaf Molander, one of the major figures in the Swedish cinema, but a filmmaker largely unknown outside his native country. He directed much of Bergman's early film work. "Revelatory for those who have seen Hollywood's version and obligatory for those who like impossible love stories." -- NFT/London ***Sweden/1936. Dir. Gustaf Molander. B&W, 35mm, in Swedish with English sub-titles. 91 mins.***

Intermezzo

Double Bill SUNDAY & MONDAY SEPTEMBER 9 & 10

Swedenhielms

7:30 pm
SWEDENHIELMS

EARLY INGRID BERGMAN: The free-spending children of an impecunious aristocratic family are counting on a Nobel Prize win by their chemist father to solve their financial woes. When it appears that the award is not such a sure thing after all, the eldest son decides that he is unable to marry his wealthy fiancée, played by Ingrid Bergman. The Swedenhielms' bruised dignity then suffers a further blow when it is revealed that their devoted housekeeper has been borrowing money for years to keep the household in a state of respectability. This intelligent, engaging comedy marked the first of several collaborations between Bergman and the distinguished writer-director Gustaf Molander. The celebrated actor Gösta Ekman, soon to become Bergman's romantic co-star in *Intermezzo*, is featured here as her future father-in-law. "A real triumph. With *Swedenhielms*, Swedish cinema has not merely achieved an international standard for the first time in years, it has achieved a very high international standard." -- *Svenska Dagbladet*, 1935 ***Sweden/1935. Dir. Gustaf Molander. B&W, 35mm, in Swedish with English sub-titles. 88 mins***

9:15 pm
WALPURGIS NIGHT
(Valborgsmässoaften)

EARLY INGRID BERGMAN: Hailed by Swedish critics as "one of the most brilliant erotic comedies ever made in this country" and "one of the best Swedish films since the arrival of sound movies," the exuberantly melodramatic *Walpurgis Night* finds Ingrid Bergman cast with the two greatest actors of the Swedish silent cinema: Victor Sjöström (also a renowned director) and Lars Hanson. Bergman is Lena, a secretary secretly in love with Johan (Hanson), her married boss. Lena's father is Fredrik (Sjöström), a crusading newspaper editor alarmed by Sweden's declining birthrate. Johan's wife, it transpires, has had an illegal abortion, and is now being blackmailed by a rogue. Murder, suicide, out-of-wedlock birth, and desertion from the French Foreign Legion will ensue before the baroque plot of the film runs its course. *Stockholms Tidningen* singled out young Bergman's performance as "her great breakthrough." ***Sweden/1935. Dir. Gustaf Edgren. B&W, 35mm, in Swedish with English sub-titles. 75 mins.***

THE UNKNOWN SCANDINAVIAN CINEMA
THE FILMS OF ICELAND

It may seem remarkable that there should be an Icelandic cinema at all, given Iceland's tiny size (a population barely in excess of 250,00) and relative isolation (an island somewhat smaller than Cuba, skirting the Arctic Circle, midway between the Old and New Worlds). However, that Iceland has a national cinema -- and a distinctive and accomplished one at that -- will come as no surprise to those familiar with the extraordinary vibrancy of Iceland's heritage and culture. The country has, by way of example, a rich literary tradition, stretching back to the Sagas of the Middle Ages, and including such internationally-renowned twentieth-century writers as the Nobel laureate Halldór Laxness and the poet-scholars Jón Helgason and Sigurir Nordul. Iceland publishes more books, proportionally, than any other nation in the world. Iceland's small but vital film industry has only emerged in the last decade or so, fostered by a government-sponsored Film Fund, unusually generous private sector investment, and an avid movie-going public eager for domestic films. (Per capita film attendance in Iceland also ranks among the world's highest.) Icelandic cinema has drawn considerable international attention in a relatively short period of time, and we are pleased to present this sampling of some of its most impressive and acclaimed work.

This series was made possible through the generous assistance of the **Cinecenta (Victoria)**, the **English Department of the University of Victoria,** and the **Beck Lectures on Icelandic Literature.**

Double Bill WEDNESDAY & THURSDAY SEPTEMBER 5 & 6

7:30 pm
LAND AND SONS
(Land og synir)

THE FILMS OF ICELAND: Iceland's first 35mm feature film, *Land and Sons* is set in a remote rural valley of northern Iceland in 1937. Depression and disease have ravaged local farms, and many of the young have begun migrating to Reykjavik. The film focuses on the wrenching personal costs exacted by this socio-economic upheaval; at its centre is the bitter conflict between an aging farmer and the son who does not share his ties to the harsh, unyielding land. *Land and Sons* was a huge commercial success in Iceland, where almost a third of the country's population flocked to see it. It also garnered considerable international attention. The film won the Silver Award at the Taormina Film Festival in Italy; *Film Comment* described it as "intelligent and honest" and praised its "excellent acting," "spectacular landscapes," and "visual luminosity." "Refreshingly unsentimental, truthful and moving in its presentation of a real and painful problem and in its evocation of man's relationship with nature." -- *Bloomsbury Foreign Film Guide* ***Iceland/1980. Dir. Agust Gudmundsson. Colour, 35mm, in Icelandic with English sub-titles. 94 mins.***

9:20 pm
THE HOUSE
(Húsid)

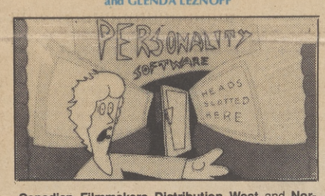
THE FILMS OF ICELAND: This eerie and effective psychological suspense thriller, described by *International Film Guide* as "a flawless piece of cinema," concerns a young couple who move into an old house in Reykjavik. She teaches deaf children, he is a musician; her world is filled with silence, his with sounds -- and this difference seems to be affecting their relationship in an adverse way. She becomes convinced, however, that there are other, more sinister, forces at play. *The House* won three gold medals at the International Fantasy Film Festival in Brussels in 1983, including the award for Best Film. Director Egill Edvardsson strikes a skillful balance between the popular movie and the *film d'auteur*, and offers a uniquely Icelandic perspective on the supernatural. "A splendid surprise. . . This supernatural tale has something of the same quality as Nicolas Roeg's *Don't Look Now* and boasts a superb performance by Lilja Thórisdóttir as the young teacher." -- Peter Cowie ***Iceland/1983. Dir. Egill Edvardsson. Colour, 35mm, in Icelandic with English sub-titles. 101 mins.***

The House

TUES SEPTEMBER 11

8:00 pm
PERSONALITY SOFTWARE *and* BABY PINSKY

IN PERSON: SYLVIE FEFER and GLENDA LEZNOFF



Canadian Filmmakers Distribution West and **Northern Lights Entertainment** will join the local screenwriting team of **Sylvie Fefer** and **Glenda Leznoff** in presenting two new films:

PERSONALITY SOFTWARE, an independent animated production, is a satirical look at the ultimate self-improvement gimmick. Imagine what life would be like if technology had advanced so radically that you could buy a new personality! Written by Sylvie Fefer and Glenda Leznoff; produced, directed and animated by Sylvie Fefer.

BABY PINSKY, a Northern Lights Entertainment Corp. production for CBC's "Inside Stories" series, is a half-hour contemporary Jewish comedy about mothers, daughters, and circumcision. Written by Sylvie Fefer and Glenda Leznoff, directed by Nicholas Kendall, produced by Nicholas Kendall and Glynis Evans.

Cinémathèque Membership NOT required for this event

Double Bill WED & THURS SEPTEMBER 12 & 13

7:30 pm
OUTLAW: THE SAGA OF GISLI
(Utlaginn)

THE FILMS OF ICELAND: *Outlaw* was the first Icelandic feature film to draw on the country's rich heritage of medieval Saga literature -- a literature of extreme delicacy and grotesque cruelty that is often compared to the Samurai tradition of Japan. (Icelanders are even said to have contemplated inviting a Kurosawa or a Kobayashi to Reykjavik to film one of the Sagas.) Directed by Agúst Gudmundsson (*Land and Sons*), *Outlaw* is based on the ancient Saga of Gísli Súrsson, a still-popular, action-packed tale of internecine murder and revenge. When his sworn brother is murdered, Gísli believes the culprit to be the local Chieftain, who also happens to be married to Gísli's sister. Gísli kills his brother-in-law, thereby setting off a complicated series of revenge murders and countermoves. Distinguished by lyrical camerawork, excellent performances, impressive direction, and featuring the unique landscape of southwestern Iceland, *Outlaw* was a critical and popular success both at home and abroad. ***Iceland/1981. Dir. Agúst Gudmundsson. Colour, 35mm, in Icelandic with English sub-titles. 108 mins.***

9:30 pm
ATOMIC STATION
(Atómstödin)

THE FILMS OF ICELAND: Based on a novel by the Nobel Prize-winning author Halldór Laxness, *Atomic Station* is set in postwar Reykjavik, and concerns a young music student from the country who takes a job as a maid in the home of an Icelandic Member of Parliament. She becomes emotionally involved with her employer, and finds it hard to chose between him and her boyfriend, an idealistic young man. The story unfolds against a background of intrigue: Iceland is being compelled to accept the presence of an American military base on its territory. Gradually, the protagonist finds her destiny becoming entwined with the larger social and political issues of the day. *Atomic Station* was selected for the prestigious Directors' Fortnight at Cannes, the first Icelandic film accorded such an honour. "The film is composed of a delicate, thoughtful mosaic of domestic humour, compassion, period detail, and the occasional haunting shot. The dialogue is rich and persuasive . . . and *Atomic Station* demonstrates a truth that Icelanders may take for granted but that to the outsider is quite striking -- the strength and assertiveness of the island's women." -- *International Film Guide* ***Iceland/1984. Dir. Thorsteinn Jónsson. Colour, 35mm, English dialogue and Icelandic with English subtitles. 98 mins.***

Double Bill FRIDAY & SATURDAY SEPTEMBER 14 & 15

7:30 pm
SYMPATHY FOR THE DEVIL

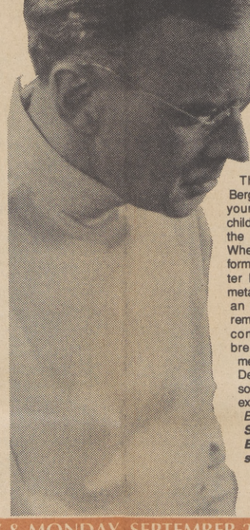
THE PSYCHEDELIC SIXTIES: Godard's English-language disquisition on race and revolution intercuts the Rolling Stones rehearsing "Sympathy for the Devil" with a group of black revolutionaries spouting political rhetoric in a junkyard, an interview with a laconic 'Eve Democracy' (Anne Wiazemsky), scenes of a woman spray-painting political graffiti around London, readings from a pornographic espionage novel featuring prominent world figures, and a selection of girlie magazine covers set to quotes from *Mein Kampf*. All the while, Godard's slowly fluid camera tracks, pans, and cranes in truly impressive fashion. The film may or may not be holding out the Rolling Stones as an example of white cultural imperialism and its appropriation of black cultural modes like rhythm and blues. Godard has abandoned even the slightest pretext of narrative storyline or logical argument; his mode here is random collage, and it is left to the viewer to "edit" the film's often rivetting images and decide upon their dialectical relationship. *Sympathy* was beset by numerous production problems and by a bitter and notorious dispute over the final edit. In Godard's cut, known as *One Plus One*, there is no complete version of the Stones song at the end of the film. ***Great Britain/1968. Dir. Jean-Luc Godard. Colour, 35mm. 92 mins.*** (Distributed by New Cinema/Criterion)

Performance

9:20 pm
PERFORMANCE

THE PSYCHEDELIC SIXTIES: After making a name for himself as a cinematographer, Nicolas Roeg made his directorial debut with *Performance*, an hallucinatory, Borges-influenced psychological melodrama that ranks among the most complex and compelling visual kaleidoscopes of the English filmmaker's career. Mick Jagger stars as Turner, a fading rock star living in decadent semi-seclusion with two young women. His domain is invaded by Chas (James Fox), a London gangster on the lam from his criminal associates. Turner recognizes his own lost power in the barely-suppressed violence of his visitor, and he attempts to control Chas through the use of covertly administered psychedelic drugs. The result is a bizarre interchange of identities that proves figuratively and literally mind-blowing. One of the film's highlights has Jagger/Turner singing "Turner's Memo" as an offering to his new friend. "*Performance* is the kind of brilliant, baffling film about which it would be marginally more easy to write a book than a review . . . Though visually dazzling, wittily and literately scripted, and brilliantly conceived, the film inevitably derives much of its strength from its performers, nearly all of whom achieve a near-symbiotic relationship with their roles." -- *Monthly Film Bulletin* ***Great Britain/1970. Dir. Nicolas Roeg and Donald Cammell. Colour, 16mm. 105 mins.*** (Distributed by Warner Brothers)

Double Bill SUNDAY & MONDAY SEPTEMBER 16 & 17


A Woman's Face

7:30 pm
A WOMAN'S FACE
(En kvinnas ansikte)

EARLY INGRID BERGMAN: Like his earlier *Intermezzo*, Gustaf Molander's *A Woman's Face* was a great international success and would later be remade in Hollywood; the American version, directed by George Cukor and starring Joan Crawford, was released in 1941. The original Swedish film stars Ingrid Bergman as Anna Holm, a bitter, misanthropic young woman hideously disfigured by a childhood accident. Anna makes her living as the ruthless head of a blackmailing ring. When experimental plastic surgery transforms her into a beautiful woman, her character begins to undergo a similarly radical metamorphosis. The film has won praise for an evocative and rigorous expressionism reminiscent of Fritz Lang, and for Bergman's convincing performance. "Bergman is breathtaking in what is essentially high melodrama, adapted from a French play by De Croisset and here given effectively solemn and well-controlled treatment. An extremely entertaining piece of hokum." -- *Bloomsbury Foreign Film Guide* ***Sweden/1938. Dir. Gustaf Molander. B&W, 35mm, in Swedish with English sub-titles. 104 mins.***

9:30 pm
DOLLAR

EARLY INGRID BERGMAN: *Dollar* is a charming and sophisticated sex farce in which three society couples chase after each others' spouses while on vacation at a ski resort. Ingrid Bergman gives a richly nuanced comic performance as Julia, a famous actress who is one of the wives embroiled in the sexual shenanigans. Conflict and jealousy break out into the open with the arrival of Mrs. Johnstone, a bossy and hilariously pious American millionaire who confronts the philanderers with their dishonesty and deceit. Like *Swedenhielms*, the first Gustaf Molander film featuring actress Bergman, *Dollar* was based on a play by Hjalmar Bergman (no relation), a well-known Swedish playwright who also collaborated with the great Victor Sjöström. ***Sweden/1938. Dir. Gustaf Molander. B&W, 35mm, in Swedish with English sub-titles. 78 mins.***

Dbl Bill WED & THUR SEPT 19 & 20

7:30 pm
MAGNUS

THE FILMS OF ICELAND: Learning that he is terminally ill, middle-aged Magnus takes stock of his slightly askew life and even more unbalanced family -- including a wife whose guilt-ridden lover insists on telling Magnus all; a crazed, gun-toting, moonshine-brewing father; a daydreaming cabbie brother-in-law with marital problems of his own; and a young daughter with noisy, live-in friends. After flirting briefly with the idea of suicide, Magnus decides to plunge into the mainstream of his life, and to pursue an old dream of riding into Reykjavik on a white stallion. Writer-director Thráinn Bertelsson's sixth feature has won high praise for its strong script, deadpan humour, fine performances, and controlled direction. "A sweetly witty black comedy . . . Although melancholy at heart, the film is a fine balancing act between comedy and farce." -- *Variety* ***Iceland/1989. Dir. Thráinn Bertelsson. Colour, 35mm, in Icelandic with English sub-titles. 88 mins.***

9:15 pm
WHITE WHALES
(Skytturnar)

THE FILMS OF ICELAND: The first feature-length work from Fridrik Thór Fridriksson, one of Iceland's most promising young directors, *White Whales* offers a sensitive, tragicomic look at the plight of two outsiders. Grimur and Bubbi are two seasoned whalers who have never established roots anywhere. After the final whaling tour of the season, they head into Reykjavik and attempt to connect with the unfamiliar culture of landlubbers. The two are like fish out of water, however, and their attempts at contact prove pathetic and hopeless. They fall in and out of trouble, and their situation quickly escalates into tragedy. Some have compared the film's bleak vision to that of *film noir*. *White Whales* was much-fêted on the international festival circuit in 1987-88, winning First Prizes at Lübeck and Brussels, and a Special Mention at Locarno. ***Iceland/1987. Dir. Fridrik Thór Fridriksson. Colour, 35mm, in Icelandic with English sub-titles. 80 mins.***

Double Bill FRIDAY & SATURDAY SEPTEMBER 21 & 22

The Mirror

7:30 pm
David Cronenberg's CRIMES OF THE FUTURE

FANTASTIC VOYAGES: "An accomplished and lucid work that was widely admired abroad and virtually ignored in Canada" (Peter Morris, *The Film Companion*), David Cronenberg's second experimental feature is set in a near-future where a cosmetics-induced epidemic has killed all pubertal women and left the surviving men mutating into atavistic forms. The disease is called "Rouge's Malady," after the mad dermatologist who discovered it. Rouge himself has mysteriously disappeared; his clinic, the House of Skin, is now being managed by Adrian Tripod (Ronald Mlodzik, who also played the lead in *Stereo*), a Rouge disciple whose efforts to function in this grim world become increasingly desperate. "In *Crimes of the Future* Cronenberg amplifies and extends all the most striking characteristics of *Stereo*: the lucid visual style, the unusual counterpointing of sound and image, the thematic preoccupation with overcoming orthodox concepts of human sexuality, the blacker-than-sick humour. . Cronenberg's talents crystallize into a film that is an authentic *fleur du mal*." -- Tony Rayns, *Monthly Film Bulletin* ***Canada/1970. Dir. David Cronenberg. Colour, 16mm. 63 mins.*** (Distributed by New Cinema/ Criterion)

8:50 pm
Tarkovsky's THE MIRROR
(Zerkalo)

FANTASTIC VOYAGES: Tarkovsky's visually sumptuous fourth feature offers an idiosyncratic history of twentieth-century Russia, in the form of a poet's fragmented reflections on three generations of his family. The poems used in the film were written and read by Tarkovsky's own father; Tarkovsky's mother appears in a small role as the protagonist's elderly mother. In a dual role, actress Margarita Terekhova is both the protagonist's wife and his mother as a younger woman. "*The Mirror* is Tarkovsky's central film, and his most personal one, although it might be better described as a *transpersonal* autobiography. Dreams and memories of an individual protagonist (who is never seen on screen) blend with dreams and memories of the culture. The generations of one family mingle. *The Mirror* achieves something which is uniquely possible in cinema but which no other film has even attempted: it expresses the continuity of consciousness across time, in a flow of images of the most profound beauty." -- Amnon Buchbinder ***USSR/1974. Colour and B&W, 35mm, in Russian with English sub-titles. 106 mins.*** (Distributed by International Film Exchange)

Double Bill SUNDAY & MONDAY SEPTEMBER 23 & 24

7:30 pm
ONLY ONE NIGHT
(En enda natt)

EARLY INGRID BERGMAN: Valdemar, a carousel operator in a travelling circus, discovers that he is the illegitimate son of a wealthy aristocrat. He moves into his father's manor to claim his inheritance, and meets his father's ward, the aloof and intellectual Eva, played by Ingrid Bergman. It is the father's fondest hope that Valdemar and Eva will fall in love and marry. After an initial period of coolness, the two opposites prove surprisingly attracted -- until Eva is confronted with the physical side of love, which disgusts her. An elegant and atmospheric work, *Only One Night* has been described by the NFT/London as "very well made and *very* Scandinavian." ***Sweden/1939. Dir. Gustaf Molander. B&W, 35mm, in Swedish with English sub-titles. 90 mins.***

9:15 pm
JUNE NIGHT
(Juninatten)

EARLY INGRID BERGMAN: After remaking *Intermezzo* in Hollywood, Ingrid Bergman returned to her native land to appear in *June Night*, her final Swedish film for many years. She plays a pharmacist in a small town who, after a mysterious shooting incident, moves to Stockholm, changes her name, and tries to begin a new life. Inevitably, of course, the events of the past catch up with her. Said one critic of the day, "Bergman has never before been so collected, so intense and at the same time so technically confident and intuitively emotional." Another suggested that Swedes "send her a greeting across the ocean and beg her to come home again with a fresh appetite for such film roles as this." "The most engrossing and modern of all her early films. . . Full of fine things." -- Elliott Stein, *Village Voice* ***Sweden/1940. Dir. Per Lindberg. B&W, 35mm, in Swedish with English sub-titles. 90 mins.***

Only One Night

Double Bill WEDNESDAY & THURSDAY SEPTEMBER 26 & 27

7:30 pm
PATTY HEARST

BY REQUEST: Completely and unjustly neglected during its very brief commercial run two years ago, Paul Schrader's *Patty Hearst* biopic was one of the most interesting American films of the late 1980s; it may also be the best German Expressionist film in many a year. Schrader adopts a subjective point of view to fashion a nightmarish psychological portrait of his subject. With a great deal of sympathy and conviction, he manages to convey just what it must have been like to be the much-maligned Patty Hearst -- a carefree, naïve, nineteen-year-old heiress suddenly kidnapped by an armed band of loopy strangers and kept in a dark closet for weeks at a time, its door opening periodically for a threatening silhouette to hurl abuse. This is clearly Patty Hearst's version of events -- and the context in which she would have us understand her subsequent conversion to 'Tania' and urban terrorism -- but the film is no less effective or convincing for it. Not surprisingly, Hearst's Symbionese Liberation Army captors fare less well: a bungling black revolutionary and the pathetically misguided white liberal followers who bemoan the fact that they themselves were not born black. The film is laden with a good deal of irony and absurdist humour, and its highly formalized structure recalls Schrader's work in *Mishima*. Natasha Richardson gives a flawless performance in the title role. ***USA-Great Britain/1988. Dir. Paul Schrader. Colour, 35mm. 104 mins.*** (Distributed by Astral)

Patty Hearst

9:30 pm
MISHIMA

BY REQUEST: *Mishima* is Paul Schrader's ambitious, highly stylized, and utterly unique film biography of the internationally renowned Japanese writer who committed ritual *seppuku* (disembowelment) in 1970, after a bizarre attempt at inciting a right-wing military coup. Schrader casts his subject in the familiar mould of other Schrader protagonists; like Travis Bickle of *Taxi Driver* (a film Schrader wrote), his Mishima is a sexually tortured, alienated individualist driven to destruction by a thirst for self-affirmation and redemption. A highly-charged re-creation of the last day of Mishima's life brackets the film; excerpts from three of Mishima's best-known and most autobiographical novels are enacted on extraordinary colour sets designed by Eiko Ishioka; black-and-white flashbacks depict events in Mishima's early life; a stunning Philip Glass score lends an operatic grandeur to the whole proceedings. The film was made only after lengthy and delicate negotiations with Mishima's family and literary executor. Schrader was not permitted to deal overtly with Mishima's homosexuality, nor to represent Mishima's wife and children on screen, nor to depict the more gruesome aspects of Mishima's ritualistic death. Even so, the Japanese reaction to the finished film was extremely hostile, apparently because of *Mishima*'s sensitive subject matter, and the fact that it had been made by a foreigner. "The movie has all the ritual sharpness and beauty of that final sword . . . There is nothing quite like it." -- *Time Out* ***USA-Japan/1985. Dir. Paul Schrader. Colour and B&W, 35mm, English narration and Japanese with English sub-titles. 120 mins.*** (Distributed by Warner Brothers)

P A C I F I C

CINEMATHEQUE

1131 HOWE ST. *(between Helmcken & Davie)* 24-HOUR FILM INFO: 688-FILM

September/October 1990

We gratefully acknowledge the financial support of:

The Canada Council

The Government of British Columbia through the ministry of Municipal Affairs, Recreation and Culture

The City of Vancouver

THE OCTOBER CRISIS: TWENTY YEARS LATER

On the evening of October 16, 1970, in response to the kidnappings of British trade official James Cross and Quebec Labour Minister Pierre Laporte by two cells of the *Front de Libération du Quebec*, the Government of Canada decreed that a state of "apprehended insurrection" existed in the Province of Quebec, and invoked the sweeping powers of the War Measures Act.

The following day, Pierre Laporte was found murdered. Within a few weeks, James Cross had been released by his captors in exchange for safe passage to Cuba.

The imposition of the War Measures Act during peacetime was unprecedented in Canada; the subject still incites heated debate, and has never been fully or properly explained. This much is certain: the events of October 1970 are among the most extraordinary -- and chilling -- in our history.

To mark the twentieth anniversary of the October Crisis, the Pacific Cinémathèque is presenting a special series of four noted films dealing with those troubled times. That this anniversary falls in the wake of the failure of the Meech Lake Accord, and at a time of unprecedented nationalism in Quebec, lends these films a currency and a relevance that extends beyond their considerable historical interest. The passions they explore, the underlying political and social tensions they reveal, have become inflamed yet again, and to many it seems that we once more live in troubled times.

SEPTEMBER 28 - OCTOBER 14

The Pacific Cinémathèque is pleased to participate in the

9th Annual Vancouver International Film Festival

The Festival is looking for volunteers, and there are some positions available now. If interested, please call **685-0260**

WILDLIFE AWARENESS SERIES V

NWPS'S purpose is to ensure that healthy wildlife systems are preserved for their own intrinsic value and the appreciation of all.

NWPS's objective is to develop and operate educational and scientific programs which advance the public's knowledge about wildlife and threats facing wildlife systems today.

ADMISSSION AT DOOR:
$5 non-NWPS members
$3 NWPS members, seniors and students

NWPS NORTHWEST WILDLIFE PRESERVATION SOCIETY

Natural Habitats in B.C. Wildlife Diversity in B.C.	7:30 pm 8:45 pm	SEPT 18
What are B.C.'s Ecoregions? Ecological Reserves	7:30 pm 8:45 pm	SEPT 25
Old Growth Forests The Spotter Owl in B.C.	7:30 pm 8:45 pm	OCT 16
Wildlife in B.C. Forestry & Wildlife of Interior B.C.	7:30 pm 8:45 pm	OCT 23
Wetland Habitats The Lower Fraser River	7:30 pm 8:45 pm	OCT 30
World Trade in Bear Parts Current &Traditional Uses of Bear Parts	7:30 pm 8:45 pm	NOV 6
Ocean Habitatas Ocean Pollution	7:30 pm 8:45 pm	NOV 13
B.C.'s Endangered Species Endangered Spaces	7:30 pm 8:45 pm	NOV 20

Double Bill WEDNESDAY OCTOBER 17 & MONDAY OCTOBER 22

7:30 pm

ACTION: THE OCTOBER CRISIS OF 1970

THE OCTOBER CRISIS: Compiled from news footage and other actuality film, Robin Spry's *Action* provides a fascinating documentary account of the events of October 1970: the kidnappings of James Cross and Pierre Laporte, the FLQ communiqués, the imposition of the War Measures Act, the murder of Laporte, the arrival of the army in Montreal, and the debate over the suspension of civil liberties. It interweaves this material with the reactions and statements of the major political players involved (including Trudeau, Bourassa, and Lévesque), and also explores the rise of separatism in Quebec in the post-Duplessis era. *Action* was generally admired among Anglophones for its "balanced" treatment of events, and it is still regarded as one of the best analyses of the October Crisis to emerge from English Canada. However, there were commentators in both French- and English-speaking Canada who found the film decidedly biased, and who criticized it for offering an "official version" of events supported by little more than the empty rhetoric of politicians. ***Canada/1973. Dir Robin Spry. Colour, 16mm. 87 mins.*** (Courtesy National Film Board of Canada)

9:15 pm

ULTIMATUM

THE OCTOBER CRISIS: Described by its director as "a film about love and the October Crisis, and how they affected one another," Jean Pierre Lefebvre's widely-admired and little-seen *Ultimatum* offers a densely poetic meditation on the personal and the political, in the context of an investigation of the limits and adequacy of language. The references to the October Crisis in the film are both oblique and direct. It is a love relationship between a man and a woman during the course of a summer that provides the film's main discourse, complete with various digressive reflections on sexual identity and the arbitrariness of words. This narrative begins to be interrupted by a "discourse of death": black-and-white still photos depicting scenes of arrest, interrogation, and violence. At one level, these brutal images do represent the events of October 1970; at another, more general, level, they are meant to suggest the way that private tenderness is always at the mercy of public paranoia and violence in Western society. Part of the challenge of the film lies in unravelling the many and various meanings woven into its competing discourses. "An unacknowledged masterpiece. If it is Lefebvre's most directly political film, it is also his most tender, his most fearful, his most innovative, and his most thoroughly controlled. . . It is a film that must be championed. It needs to be known." -- Peter Harcourt ***Canada/1971-73. Dir. Jean Pierre Lefebvre. Colour and B&W, 35mm, in French with English sub-titles. 126 mins.*** (Print courtesy Telefilm Canada and Jean Pierre Lefebvre)

THURSDAY OCTOBER 19 - SUNDAY OCTOBER 21

THE INTERNATIONAL FILM FESTIVAL ON AGING

Presented by the Gerontology Alumni Association of Simon Fraser University, in conjunction with the Pacific Cinémathèque.

Ticket prices:

Single Film: $4 Regular
$3 Students and Seniors

Double Bill: $5 Regular
$4 Students and Seniors

Pacific Cinémathèque membership is NOT required for this event.

THURSDAY OCTOBER 18	FRIDAY OCTOBER 19	SATURDAY OCTOBER 20	SUNDAY OCTOBER 21
2:00 pm **THE TRIP TO BOUNTIFUL**	2:00 pm **WHITE LAKE**	2:00 pm **TRAVELLING NORTH**	2:00 pm **IN SPRING ONE PLANTS ALONE** *preceded by* **DOC *and* IRENE - 59**
7:30 pm IN PERSON: COLIN BROWNE WHITE LAKE	7:30 pm **SUNDAY IN THE COUNTRY**	7:30 pm IN SPRING ONE PLANTS ALONE *preceded by* DOC *and* IRENE - 59	7:30 pm **TOKYO STORY**
OPENING NIGHT RECEPTION FOLLOWING THE SCREENING OF *WHITE LAKE*	9:20 pm **DR. PULDAR SOWS POPPIES**	9:00 pm **TRAVELLING NORTH**	9:45 pm **FEAR EATS THE SOUL**

Fear Eats the Soul

DR. PULDER SOWS POPPIES
(Dokter Pulder zaait papavers)

After an unexpected visit from an old medical school friend, an aging small-town physician finds himself forced to re-examine his life. Finding it empty, he grasps at what he sees as his last chance for happiness: a self-destructive relationship with a bizarre alcoholic. Kees Brusse's sensitive performance as Dr. Pulder allows us to share the emotional turmoil of a man whose life has gone sour; Belgian actress Dora van der Groen is superb as the heartbreaking alcoholic who may be Dr. Pulder's "last chance." Director Bert Haanstra, known primarily for his outstanding documentaries, has been one of the mainstays of the Dutch cinema for decades; *Dr. Pulder* marks a new departure for him into drama. The film is a sad one, but so full of human warmth and humour that it is never bleak or bitter. ***Netherlands/1976. Dir. Bert Haanstra. Colour, in Dutch with English sub-titles. 105 mins.***

FEAR EATS THE SOUL
(Angst essen Seele auf)

Winner of the International Critics' Prize at Cannes in 1974, *Fear Eats the Soul* tells of the relationship between Emmi (Brigitte Mira), a German widow, and Ali (El Hedi Ben Salem), an Arab immigrant worker twenty years her junior. They are drawn to each other because of shared loneliness -- because, as Emmi says, "No-one can live without other people." Their romance meets with hostile disapproval and racism, particularly when they decide to marry, and they must face the very real age and cultural differences between them. As they move from love to rejection to reconciliation, it also becomes clear that Emmi and Ali are not entirely free of prejudice themselves. Fassbinder's skilled direction renders their seemingly improbable relationship sexually and emotionally convincing, and perfectly natural, and the film makes a strong and sympathetic case for the rights and needs of older people. Like much of Fassbinder's work, the film draws on the conventions of Hollywood melodrama; in particular, on Douglas Sirk's *All That Heaven Allows*, which featured Jane Wyman and Rock Hudson in the equivalent lead roles. ***West Germany/1973. Dir. Rainer Werner Fassbinder. Colour, in German with English sub-titles. 93 mins.***

IN SPRING ONE PLANTS ALONE

From the talented young New Zealand director Vincent Ward (*Vigil*, *The Navigator*), *In Spring One Plants Alone* is the haunting and powerful documentary portrait of an 82-year-old woman living with her fully-grown and wholly-dependent son. Made over a period of one-and-a-half years, the film offers a rare view into the enclosed world of the isolated elderly -- a world of ritual, survival, and hope. "Documentary raised to the highest level of cinema humanism." -- San Francisco Film Festival ***New Zealand/1980. Dir. Vincent Ward. Colour, 45 mins.***

preceded by

DOC *and* IRENE - 59

Two short films by New Zealand director Shereen Maloney reveal different aspects of the aging process, and of life in times of crisis. In *Doc*, an 83-year-old stroke victim shares his thoughts, memories, and feelings -- and contemplates his approaching death. In *Irene - 59*, a dutiful wife and mother discovers, after her children leave home, that she has spent her life denying her own needs and desires. (***18 mins.*** and ***11 mins.***)

SUNDAY IN THE COUNTRY
(Un dimanche à la campagne)

Bertrand Tavernier was named Best Director at Cannes in 1984 for this poignant *homage* to family life set in pre-World War One France. Monsieur Ladmiral, an aging Impressionist painter, is paid a visit by his two adult children. His son is rigid and traditional, his daughter exuberant and fun-loving. As a parent, M. Ladmiral must struggle to accept his adult children's lives, and to appreciate how each of them, in their own way, enriches his own life. *Sunday in the Country* offers a compelling portrait of family life in all its exquisite sadness and beauty. ***France/1984. Dir. Bertrand Tavernier. Colour, in French with English sub-titles. 94 mins.***

TOKYO STORY
(Tokyo Monogatari)

While visiting their children and grandchildren in Tokyo, an elderly couple come to the painful realization that their presence there is regarded as a burden. A gentle, poetic, and quietly powerful look at familial tensions and disappointments, *Tokyo Story* is one of the masterpieces of the Japanese cinema, and one of the great Ozu's finest works. It is also the film that (belatedly) established his reputation in the West. "Ozu's vision is emotionally overwhelming, and arguably profound for any engaged viewer; it is also formally unmatched in Western popular cinema." -- Tony Rayns ***Japan/1953. Dir. Yasujiro Ozu. B&W, in Japanese with English sub-titles. 136 mins.***

TRAVELLING NORTH

Frank is a typical Australian male -- except for his desire, stated loudly and often, not to be around other people. This preference for solitude does not extend to his tolerant woman friend Frances, who knows and appreciates the warm heart beneath the curmudgeon's exterior. Frank and Frances have found their ideal retirement spot: a place in Queensland where they can fish and relax in private. It is not long, however, before their paradise is shattered by a well-meaning busybody of a neighbour -- and by the unexpected news that Frank is terminally ill. Added to these frustrations is the continued disapproval of their mother's chosen partner by Frances's three daughters. *Travelling North* combines the breathtaking scenery of northeastern Australia and the rough humour of its people with the simple, touching tale of a couple facing some the common problems associated with aging. ***Australia/1986. Dir. Carl Schultz. Colour, 97 mins.***

THE TRIP TO BOUNTIFUL

Written by Horton Foote, *The Trip to Bountiful* is the touching story of Carrie Watts, a woman whose last wish is to visit her childhood home once more before she dies. Carrie plans and schemes, wanting only to embrace the memories of her past. Treated like a child by her disillusioned son and his discontented, nagging wife, her hope fades. Finally, her opportunity comes, and with an unstoppable spirit she begins her trip to Bountiful: Geraldine Page, in an Academy Award-winning performance, is extraordinary in the lead, reviving our own ageless dreams and the memories we can never recapture. ***USA/1985. Dir. Peter Masterton. Colour, 106 mins.***

WHITE LAKE

"At first glance, *White Lake* appears to be a traditional film biography. Daughters, granddaughters, great granddaughters and others gather on a ranch in the Okanagan valley to recall what they can of a father who's been absent for over 60 years. But as their memories accumulate and dissolve into contradictions, they also point to things which can never be spoken and things which can never be recovered. This is a film about presence and absence, family, landscape -- and memory made to substitute for love. *White Lake* represents one of the most rigorous and provocative reimaginings of the documentary we have seen; its exceptional power rests in the apparent simplicity of its form, and the universality of its theme. The fact that this is the filmmaker's own family is both essential and irrelevant." -- *Vancouver International Film Festival* ***Canada/1989. Dir. Colin Browne. Colour, 80 mins.***

WEDNESDAY OCTOBER 24

7:30 pm

THE INVISIBLE CINEMA 1990

A Programme of Recent Experimental Films from Canada and the United States

IN PERSON: MARTIN RUMSBY

Independent filmmaker and film curator Martin Rumsby will be on hand to introduce and discuss **The Invisible Cinema 1990**, a fast-moving survey of recent North American avant-garde cinema.

The Invisible Cinema is a unique curatorial project undertaken annually by Mr. Rumsby. It seeks out distinguished but little-seen work from emerging and established independent filmmakers in Canada and the United States, and then presents it in cinematheques, art galleries, universities, and similar venues across the continent. The only project of this sort operating in North America today, **The Invisible Cinema** offers interested audiences a chance to experience and enjoy some of the most unusual -- and most neglected -- works of film art being made today.

Issues raised by the films in this year's programme include AIDS, homelessness, social control, the media, relationships, and regionalism, as well as the relationship between form and content and other questions arising from visionary and avant-garde film practice.

A native of New Zealand, Mr. Rumsby was secretary of Alternative Cinema, the Auckland Filmmakers' Cooperative, from 1981 to 1984. He has travelled extensively since 1982 throughout New Zealand, Canada, and the United States, touring the work of North American and New Zealand filmmakers. In 1989-90 he was Artistic Director of the Niagara Artists' Centre in St. Catherines, Ontario. He currently resides in Regina.

A LITTLE OLDER

Marsha Herle's award-winning two-minute short could be a textbook film for love in the 90s: brief, stylish, and aggressively indifferent. Part film noir and part rock video, it straddles the boundary between independent cinema and mass media. (***Canada/1988. B&W, 2.5 mins.***)

NIGHTFALL *and* TURNER

Two short, impressionistic films from Los Angeles filmmaker M. M. Serra. Evocative, sensual use is made of image-sound relationships and rapid cutting. (***USA/c.1984-85. B&W, 2 mins.*** and ***USA/c.1984-85. Colour, 2 mins.***)

MONDRIAN VOOR REBECCA

Filmed in the Netherlands, John Gagne's exercise in Canadian formalist cinema. revolves around Rebecca, who never actually appears on screen, and fleetingly touches on notions as diverse as beauty, nature, Mondrian, love, science, and art. (***Canada/1989. Colour, 3 mins.***)

STILL POINT

Barbara Hammer's optically-printed film presents a world of homelessness and alienation, with four simultaneous images accompanied by a dense soundtrack. (***USA/1990. Colour, 8 mins.***)

NEW MOON

A direct, hand-made film in the tradition of Len Lye or Caroline Avery. Filmmaker Donna Cameron spent eight years making this cinematic light symphony on a 16mm-wide strip of paper; this print is struck from the paper original. (***USA/1986. Colour, 13 mins.***)

RAGE NET *and* LOUD VISUAL NOISES

Two recent hand-painted films by Stan Brakhage. (***USA/1988. Colour, 30 secs. and USA/1988. Colour, 2.5 mins.***)

INSTALL

A new work by Mike Hoolboom. Three stories about death, rock and roll, and the closing of the Halifax fisheries. (***Canada/1990. Colour, 8 mins.***)

THE FEAR OF CANCER

Toronto filmmaker Keith Elliott uses surreal juxtapositions of printed text with found footage to suggest the ways that social ritual is used as a tool of repression and control. (***Canada/1984. B&W, 5.5 mins.***)

REVERSE TRANSCRIPTASE

Sandy Moore's dynamic collage film uses the genetic code of the AIDS virus as a structuring principle. (***USA/1989. Colour, 5 mins.***)

(other films to be announced)

Double Bill THURSDAY OCTOBER 25

7:15 pm

RULES OF THE GAME
(La Règle du jeu)

CLASSIC RENOIR FROM THE VAULTS: Renoir's supreme masterpiece is often cited, with Orson Welles's *Citizen Kane*, as one of the two greatest sound films ever made. The film is set during a weekend house party at an opulent country château, where the complicated romantic intrigues of the high society guests are mirrored in the parallel activities of the servants. *Rules of the Game* is social comedy at its most brilliant, offering a warm, generous, and humanistic portrait of a world where honesty and sincerity can be catastrophic, a world where -- in Renoir's trademark phrase -- "Everyone has his reasons." Released on the eve of World War Two, the film aroused great indignation for its satirical swipes at the French ruling class, and was an unmitigated commercial disaster. France's military censors would later ban *Rules of the Game* as "demoralizing," and it would be banned again under the Nazi occupation. It remains a complex and endlessly fascinating work -- "one of the cinema's few truly inexhaustible films." (Robin Wood) ***France/1939. Dir. Jean Renoir. B&W, 16mm, in French with English sub-titles. 113 mins.*** (Pacific Cinematheque print)

9:30

GRAND ILLUSION

CLASSIC RENOIR FROM THE VAULTS: One of the cinema's finest and most moving pacifist works, Renoir's *La Grande Illusion* is also a telling and perceptive inquiry into class relations and class loyalty. During the First World War, three French POWs -- an aristocratic officer, a Parisian mechanic, and a Jewish banker -- are held in a prison camp under the command of an aristocratic German (played by Erich von Stroheim). The French officer has a natural affinity for his German counterpart, and the two become fast friends, but the exigencies of war dictate that patriotic duty must take precedence over deeper social allegiances. Like *Rules of the Game*, *La Grande Illusion* is one of the international cinema's enduring masterpieces, and an exemplar of the generosity and warmth that make Renoir's work so appealing. ***France/1937. Dir. Jean Renoir. B&W, 16mm, in French with English sub-titles. 117 mins.*** (Pacific Cinematheque print)

Rules of the Game

FRIDAY & SATURDAY OCTOBER 26 & 27 at 8:00 pm
SUNDAY OCTOBER 28 at 2:00 pm

ANTI-APARTHEID BENEFIT

PREMIERE

SONGOLOLO
VOICES OF CHANGE

IN PERSON: GCINA MHLOPHE and MARIANNE KAPLAN

OXFAM Canada, the **Department of External Affairs**, **T.C.L.S.A.C.**, and the **Pacific Cinematheque** are pleased to present the premiere screenings of *Songololo: Voices of Change*, the first Canadian film to capture the excitement and turmoil of a changing new South Africa.

Filmed entirely in South Africa in late 1989, *Songololo* is a dynamic documentary featuring two popular South African performers, Gcina Mhlophe and Mzwakhe Mbuli. Gcina Mhlophe is an exciting performer, writer, and director who focuses on women's issues and children; her express concern is for "the people under the politics." The more militant Mzwakhe Mbuli is an immensely popular poet and political activist who has been imprisoned several times and whose poetry has been banned. "Culture," he declares, "is a weapon that doesn't rust." Through the lives and words of Gcina and Mzwakhe, we are introduced to hostel dancing, church reunion singing, township jazz, freedom songs, storytelling, and contemporary praise poetry. *Songololo* shows us the powerful role that popular culture plays in survival and in the drama of South Africa in transition. It was made by Vancouver-based producer/director Marianne Kaplan and co-produced by Cari Green. "I have gone through much that it is unbelievable that I have survived. And that is the story of our lives in South Africa. There are so many people who surviv hell in this country and we write songs about these things, we dance about these things. It becomes a celebration for us." -- Gcina Mhlophe ***Canada/1990. Dir. Marianne Kaplan. Colour, 16mm. 54 mins.***

Gcina Mhlophe will be in attendance and will perform live at all three premiere screenings.

All screenings are benefits. Tickets for the evening performances are $10, $7 for the matinee. Proceeds will go to groups in South Africa fighting apartheid. Pacific Cinémathèque membership is NOT required for this event.
Advance tickets available at Octopus Books and the Oxfam office, 2254 Cypress.

Dbl Bill SUN & MON OCTOBER 28 & 29

7:30 pm

REACTION
A PORTRAIT OF A SOCIETY IN CRISIS

THE OCTOBER CRISIS: Caught in the middle of the events of October 1970 was Quebec's sizable population of English-speakers; *Reaction*, a companion piece to Robin Spry's *Action* (see October 17 and 22), captures the response of that community to the dramatic events unfolding in their province. People from various Anglophone groups speak openly and candidly about their fears, sympathies, and concerns in the face of the violent nationalism erupting around them. "A journalistic tour-de-force, photographed during the peak of the crisis. It is a portrait of a minority community under pressure, a portrait of power on the defensive." -- Peter Morris, *The Film Companion* ***Canada/1973. Dir. Robin Spry. Colour, 16mm. 58 mins.*** (Courtesy National Film Board of Canada)

8:45 pm

LES ORDRES

THE OCTOBER CRISIS: Following the imposition of the War Measures Act in October 1970, five innocent people are arrested without charge, held incommunicado, and subjected to various humiliations. Michel Brault's second fiction film is based on the actual experiences of some fifty of the 450 Quebecers detained during the crisis. Renowned as one of Canada's finest cinematographers, and as one of its foremost practitioners of *cinéma direct*, Brault here mixes the techniques of fiction and documentary filmmaking to great effect. A mobile camera, natural lighting, and synchronous sound are used to create a sense of *verité* urgency. Chilling desaturated colour is used for the prison sequences, while the rest of the work is in black-and-white. Brault has his actors introduce themselves and their characters, and then intersperses documentary-style retrospective 'interviews' with those characters throughout the action. The result is a harrowing, Kafkaesque portrait of liberal democracy gone askew -- and a frightening reminder of the dangers of complacency. *Les Ordres* was much admired in Europe, and it garnered Brault a share of Best Director honours at Cannes in 1975 (with Costa-Gavras, who was cited for *Special Section*). It also won Canadian Film Awards (forerunners of the Genies) for Best Feature, Direction, and Script. ***Canada/1974. Dir. Michel Brault. Colour and B&W, 35mm, in French with English sub-titles. 107 mins.*** (Distributed by New Cinema/Criterion)

Les ordres

Double Bill WEDNESDAY & THURSDAY OCTOBER 31 & NOVEMBER 1

7:30 pm

THE ANIMATION OF THE BROTHERS QUAY

HALLOWEEN SPECIAL: American-born, London-based Timothy and Stephen Quay have produced a body of work that is among the most original and vital in contemporary animation. Strongly influenced by Eastern European surrealism (the writings of Kafka and Bruno Schultz, the films of Jan Svankmajer), the amazing Quay brothers use stop-motion puppet animation to create disturbing, nightmarish, fetishistic, visceral films of extraordinary power.

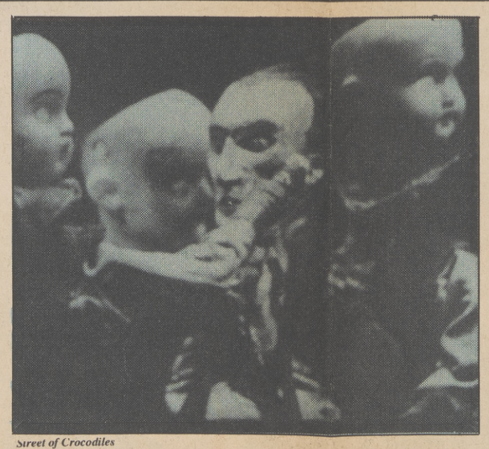
STREET OF CROCODILES (*1986, 20 mins.*) is based on the writings and drawings of Bruno Schultz, a Polish surrealist murdered by the Gestapo.

LEOS JANACEK: INTIMATE EXCURSIONS (*1983, 30 mins.*) was inspired by the letters and operas of the noted Czech composer.

THE CABINET OF JAN SVANKMAJER (*1984, 13 mins.*) is a tribute to the renowned Czech animator who has been mentor to the Brothers Quay.

THE EPIC OF GILGAMESH (*1985, 11 mins.*) draws on an ancient Babylonian myth.

"Intense, hypnotic. . . At their most exquisite, the films plug straight into the body's internal rhythms." -- *Village Voice*


Street of Crocodiles

Alphabet

A Girl's Own Story

9:05 pm

David Lynch's

ALPHABET *and* THE GRANDMOTHER

HALLOWEEN SPECIAL: The first-ever film by *Eraserhead* director and *Twin Peaks* creator David Lynch. ***Alphabet*** is a four-minute mixture of animation and live action that has been described by its maker as "a little nightmare about the fear connected with learning." A stylish, visionary, breakneck run through the ABCs, it suggests *Sesame Street* gone berserk. (***1968, Colour, 16mm. 4 mins.***)

The Grandmother, Lynch's first lengthy work, is a startling and disturbing conflation of mundane reality and nightmarish fantasy, and a worthy precursor to *Eraserhead*. Ignored by his too-busy parents, a lonely little bed wetter plants a seed and -- à la the pods in *Invasion of the Body Snatchers* -- grows a kind, attentive grandmother. (***1970, Colour, 16mm. 34 mins.***)

preceded by

SHORT FILMS BY JANE CAMPION

HALLOWEEN SPECIAL: One of the most talked-about films of the past year was *Sweetie*, the feature debut of the talented young Australian director Jane Campion. A quirky, offbeat, mischievously ironic, and thoroughly audacious film, distinguished by the astonishing cinematography of Sally Bongers, *Sweetie* was compared by many critics to the work of David Lynch. Campion first came to international attention in 1986, when she caused a sensation at Cannes with three short films she had made as a student. ***A Girl's Own Story*** (*B&W, 16mm. 27 mins.*) sets some rather strange tales of growing up against a backdrop of Beatlemania and the Sixties. The wry ***Passionless Moments*** (*B&W, 16mm. 13 mins.*), winner of the Australian Film Award for Best Experimental Film of 1984, is about exactly what the title implies: passionless moments. ***Peel*** (*Colour, 16mm. 9 mins.*) follows a freckle-faced, red-headed family of three on an incredibly belligerent Sunday drive in the country. It won the Palme d'Or for Best Short Film at Cannes. These three works taken together were selected as among the top films of 1988 by the *Village Voice* and the *LA Weekly*.

Oregon Art Institute

Northwest Film & Video Center

1219 S.W. PARK AVENUE PORTLAND, OR 97205 221-1156

ADMISSION:
$4.50 General
$3.50 Members/Seniors

September

LUST FOR LIFE

6 THUR 7 FRI 8 SAT

NEW 35MM CINEMASCOPE PRINT - VINCENTE MINNELLI'S

Lust for Life (1956)

Thurs & Fri - 7 & 9:15 p.m. Sat - 2, 7 & 9:15 p.m.

As turbulent and powerful as its subject, Vincent Minnelli's *Lust for Life*, shot on location throughout France and Holland, captures the life and times of Vincent Van Gogh in a colorful tour-de-force. Kirk Douglas gives an emotionally-charged performance as Van Gogh. Anthony Quinn, in an Oscar-winning role, plays his closest friend and severest critic, artist Paul Gaugin. Richly woven with many of Van Gogh's paintings, "...Minnelli regarded *Lust for Life* as his toughest challenge and one of his prouder achievements—perhaps the most visually evocative movie he ever made, in service of a subject he passionately identified with." —*Directed by Vincent Minnelli* by Stephen Harvey. (122 mins.)

9 SUN

HOME BOX OFFICE PREMIERES

Criminal Justice (1990) - **7 p.m.**

Writer/director Andy Wolk's timely drama goes behind the scenes of America's besieged court system to explore the quickly disappearing lines between innocence and guilt, truth and justice, in a judicial system overcome with drug arrest cases. Forest Whitaker *(Bird)* is Jesse Williams, an ex-con charged with the violent assault of a crack-addicted prostitute (Rosie Perez, *Do The Right Thing, In Living Color*). Unable to make bail and held in lock-up, the primary issue of Jesse's innocence is supplanted by plea bargaining vs. the risks of a trial as his fate falls in the hands of his Legal Aid lawyer (Anthony LaPaglia, *Betsy's Wedding*), the prosecuting attorney (Jennifer Grey, *Dirty Dancing*) and the judges. Tightly-knit, *Criminal Justice* puts viewers squarely in the middle of a system where uncertainty and expediency prevail. (90 mins.) *Free admission. Print courtesy of Home Box Office.*

10 MON

Open Screening - **7 p.m.**

Regional film and videomakers are encouraged to bring or send work for public screening. Admission is free and there is no charge to show work which is accepted on a first-come first-serve basis. To ensure we can arrange for the equipment you require, please have your work arrive at the Film Center by 5 p.m. Thursday, September 6.

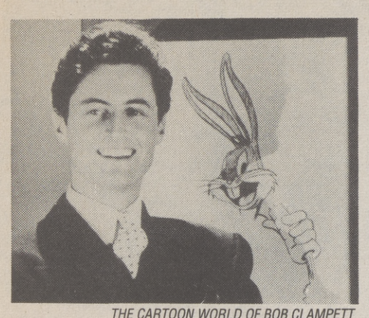
13 THUR

SPECIAL SCREENING

The Portland Creative Conference

- 7:30 p.m.

The Portland Creative Conference: A Celebration of Film & Television, September 13-16, at the Performing Arts Center, is a special event which brings to Portland some of the top talent in the film industry. Tonight's screening at the Film Center will feature work by the conference speakers which include directors Wolfgang Petersen, Donald Petrie and Gus Van Sant, cinematographers Vilmos Zsigmond and Caleb Deschanel, art and production designers Geoffrey Kirkland and John Willett, sound designer Walter Murch, writer Bob Gale, producer/director Glenn Gordon Caron, actor Ed Asner, special effects designer Dennis Muren and animator Will Vinton. Call the Film Center office after September 10 for exact program. *Complete schedule and registration information for* The Portland Creative Conference *available by calling 503-236-0020.*



THE CARTOON WORLD OF BOB CLAMPETT

14 FRI 15 SAT 16 SUN

WELCOME TO WACKYLAND

The Cartoon World of Bob Clampett

Program I - Friday - 7 p.m. & 8:45 p.m. Sun - 2 p.m.
Program II - Saturday - 7 & 8:45 p.m. Sun - 7 p.m.

Between 1937 and 1946, animation pioneer Bob Clampett directed 82 cartoons for Warner Bros. and was instrumental in the creation of Tweety Bird, Daffy Duck, Bugs Bunny and Porky Pig. Clampett's cartoons redefined and often subverted the artform with outrageous and always witty results. Following his illustrious career with Warner Bros., Clampett went on to create the Emmy-winning Beany and Cecil. David Schwartz, Curator of Film at the American Museum of the Moving Image has suggested that "perhaps even more than his famed colleagues Chuck Jones and Tex Avery, Clampett exemplified the best qualities of the Warner Cartoon. Looney Tunes and Merrie Melodies provided the perfect forum for his unbridled genius. Clampett's work is marked by a dynamic inventiveness, outrageously elastic visual style, a jazzy sense of timing, and an irreverent, often topical sense of humor that seems aimed more at adults than children." The Cartoon World of Bob Clampett *is organized by the American Museum of the Moving Image and features new 35mm prints courtesy of Turner Entertainment Co., Warner Bros. Animation and Bob Clampett Productions.*

Program I

Porky and Daffy (1938, Porky Pig and Daffy Duck); *Porky in Wackyland* (1938, Porky Pig); *Kitty Cornered* (1946, Porky Pig, Sylvester); *Bugs Bunny Gets the Boid* (1944, Porky Pig and Sylvester); *Horton Hatches the Egg* (1942); *Birdy and the Beast* (1944, Tweety); *An Itch in Time* (1943, Elmer Fudd); *A Corny Concerto* (1943, Bugs Bunny and Elmer Fudd); *The Great Piggy Bank Robbery* (1946, Daffy Duck); and *Beanyland* (1961, Beany and Cecil). (80 mins.)

Program II

Porky in Egypt (1938, Porky Pig); *The Henpecked Duck* (1941, Daffy Duck and Porky Pig); *Baby Bottleneck* (1946, Porky Pig and Daffy Duck); *What's Cookin' Doc* (1944, Bugs Bunny); *The Hep Cat* (1942); *The Wise Quacking Duck* (1943, Daffy Duck); *A Tale of Two Kitties* (1942, Tweety, Babbit and Catstello); *Wabbit Twouble* (1941, Bugs Bunny and Elmer Fudd); *Book Revue* (1946, Daffy Duck); and *Wildman of Wildsville* (1961, Beany and Cecil). (80 mins.)

THE ART OF CINEMATOGRAPHER FREDERICK ELMES

During the last decade, Frederick Elmes has established himself as one of the industry's leading cinematographers. His collaborations with David Lynch (Eraserhead, Blue Velvet ***and most recently*** Wild at Heart) ***have resulted in some of the cinema's most provocative and daring imagery. Working with such directors as John Cassavetes, Tim Hunter and Martha Coolidge, he has brought an original approach to lighting and composition. The Film Center is pleased to present a retrospective of Elmes' work and welcome him to Portland to screen*** Blue Velvet. ***Elmes presents a special seminar,*** The Art of the Cinematographer, ***on Saturday, September 22. See class class schedule for details.***

RIVER'S EDGE

20 THUR

THE ART OF CINEMATOGRAPHER FREDERICK ELMES

River's Edge (1987) - **7 p.m.**

Cinematographer Frederick Elmes teamed with director Tim Hunter *(Tex, Sylvester)* to shape this dark and unsettling look at the flip side of the American Dream set in a suburban nightmare of broken homes and teenage angst. Given a gritty, realistic expression, *River's Edge* is based on a bizarre teenage murder that took place in Northern California. Featuring a cast of newcomers—young actors that have since gained wide acclaim including Crispin Glover *(Back to the Future)*, Roxanna Zal *(Something About Amelia)*, Ione Sky *(Say Anything)* and Keanu Reeves *(Parenthood)*—alongside a stunning portrayal of paranoia by Dennis Hopper, *River's Edge* has earned its reputation as being one of the boldest and darkly humorous films of the 80s. (99 mins.)

●● *DOUBLE FEATURE* ●●

Valley Girl (1983) - **8:45 p.m.**

The teenage experience is given a much lighter touch in Martha Coolidge's warmhearted satire on life in the San Fernando Valley. In what might be called "Romeo and Juliet Meet at the Mall," the young lovers in this contemporary love affair encounter a merry-go-round of emotions as they confront their peers, parents and their own sexuality. Nicholas Cage delivers an off-beat and engaging performance as a young punker moving across the tracks to meet his new love. Throughout cinematographer Elmes captures the sun-drenched hues and libidinal nights of a quirky Southern California. (95 mins.) *Frederick Elmes presents a workshop,* The Art of the Cinematographer, *on Saturday, September 22. See class schedule on reverse for details.*

BLUE VELVET

22 SAT

THE NORTHWEST FILM & VIDEO CENTER'S VIDEO/FILMMAKER-IN-SCHOOLS PROGRAM PREMIERES

Restoring C.S. Price (1990) - **4 p.m.**

This afternoon the Film Center is pleased to premiere a new work produced through its Video/Filmmaker-in-Schools program. *Restoring C.S. Price,* made by students at Pendleton High School with videomaker-in-residence Larry Johnson, examines the life and work of one of Oregon's most important painters as it traces the restoration of two WPA murals painted by Price for Pendleton in the 1930s. Produced in cooperation with the Arts Council of Pendleton, the Pendleton School District, the Lucas Conservation Laboratory and the Portland Art Museum, this project is grateful for the support of the Jackson Foundation, S.S. Johnson Foundation, Teknifilm, Inc, the Education Foundation of Pendleton, the Oregon Arts Commission, Frances Price Cook and many others for their generous assistance. Video/Filmmaker-in-Schools, a statewide component of Oregon's Arts-in-Education Program. is funded in part by the Oregon Arts Commission, Metropolitan Arts Commission and the National Endowment for the Arts. *Free admission. Reception to follow.*

THE ART OF CINEMATOGRAPHER FREDERICK ELMES

Blue Velvet (1986) - **8 p.m.**

The Film Center welcomes Frederick Elmes to Portland to present a film which exploded the boundaries of mainstream American cinema. From its opening images, where a simple act of watering the lawn serves as a prelude to a hallucinatory world to follow, David Lynch's *Blue Velvet* is an invitation to tour the dark recesses beneath the placid surface of Americana. As in their earlier collaboration, *Eraserhead* and most recently in *Wild at Heart*, the world of *Blue Velvet* unravels in a highly stylized fashion, redefining *film noir* as the camera stakes out a stable view, only to pivot, flow and plunge head first into bizarre and disorienting events. Eccentric, explosive and full of twists, *Blue Velvet*, which won Elmes the National Film Critics Award for Best Cinematography, is as luminous as it is visceral. With Kyle MacLachlan, Laura Dern, Isabella Rossellinni, Dennis Hopper and Dean Stockwell. (120 mins.)

ERASERHEAD

23 SUN

THE ART OF CINEMATOGRAPHER FREDERICK ELMES

Eraserhead (1978) - **7 & 8:45 p.m.**

Frederick Elmes' initial collaboration with writer/director David Lynch took place while both were Fellows at the American Film Institute. The result became the cult-classic *Eraserhead*, a visionary work Lynch has described as "a dream of dark and troubling things." Shot in black and white on a shoestring budget, *Eraserhead* is one man's nightmare, a captivating odyssey of horrors that defy rational description. Whether or not the film offers a vision of a post-apocalyptic world or represents a savage fear of parenthood, it remains possessed by a rare emotional power. Elmes, sharing cinematography credits with Herbert Caldwell, also shot the film's exceptional special effects photography. (90 mins.)

27 THUR

TWO BY JEAN RENIOR

Grand Illusion (France, 1937) - **7 p.m.**

Renoir's anti-war classic is set against the backdrop of a prison escape by French aviators in World War I as German commander Erich von Stroheim and French officer Pierre Fresnay enact a drama of fading glory and honor of war. The two aristocrats share a common world of memories and sentiments. Though their class is doomed by the changes that produced the war, each must act out the rituals of nationalism and noblesse oblige that neither believe in. "If I had to save one film in the world, it would be *Grand Illusion*."—Orson Welles. (111 mins.; in French with English titles)

●● *DOUBLE FEATURE* ●●

Rules of the Game (1939) - **9 p.m.**

The "game" is life as Renoir paints a broader canvas, taking as his subject the foibles of bourgeois French society. The shenanigans of upper-class visitors to a provincial estate are reflected in the lives of the servants in a kind of "Upstairs, Downstairs" with garlic flavoring. Photographed by Henri Cartier-Bresson, Renior seems to be saying that things are pretty much the same among people of any class, that we are all human but play according to different rules of the game. (96 mins.; in French with English titles)

NEW BLACK CINEMA

With humor and pathos, the New Black Cinema, ***propelled and shaped by the sensibilities of such directors as Spike Lee, Reginald Hudlin, Charles Lane and Robert Townsend, has given new dimension and definition to the African-American experience. Contemporary black filmmakers have explored issues of cultural representation and individual expression with creativity and insight --often matched by an irreverence and daring--earning wide and appreciative audiences. The Film Center is pleased to showcase a number of recent features and documentaries by black filmmakers, highlighted by the personal appearance of director Charles Burnett who will premiere his moving dramatic feature,*** To Sleep With Anger.

SHE'S GOTTA HAVE IT

28 FRI 29 SAT

NEW BLACK CINEMA

She's Gotta Have It (1986) - **7 p.m.**

Spike Lee *(Mo' Better Blues, Do The Right Thing)* brought a new brand of satirical black humor to the screen, in full bloom with his first feature *She's Gotta Have It*. This serio-comedy observes the male-ego fur fly as three contrasting suitors vie for the bed of Nola while she has something more substantial in mind. This beguiling study of sex role reversals combines a winning script, excellent performances (including Spike Lee as Mars Blackmon), a crisp score by Spike's father, noted jazz pianist Bill Lee, and the sharp eye of cinematographer Ernest Dickerson, to make for an engaging human comedy. (85 mins.)

●● *DOUBLE FEATURE* ●●

Sidewalk Stories (1989) - **8:45 p.m.**

With wit, warmth and a connection to dominant social issues, Charles Lane has created an affecting fable for our times. This remarkable first feature, which Lane wrote, directed, produced and stars in, set on the threatening streets of Manhattan, is all the more remarkable for being an ostensibly silent film—storytelling in the tradition of Charlie Chaplin and Jacques Tati. With this tale of a young artist who takes on the responsibility of a two-year-old whose mother was victimized, Lane has created a compassionate and disarming work that deftly touches on the plight of the homeless. (97 mins.)

RIVER PEOPLE

30 SUN

MICHAEL CONFORD AND MICHELE ZACCHECO PREMIERE

River People: Behind the Case of David Sohappy (1990) - **7 p.m.**

In Michal Conford and Michele Zaccheco's new documentary, an inspired melding of investigative journalism and cultural history, they chronicle the case of David Sohappy, a Native American spiritual leader, sentenced to prison for selling 317 salmon out of season. Narrated by Ruby Dee, this moving account of one man's life and his fight for his community's survival is seen against a backdrop of growing threats to the salmon runs—logging, aluminum factories, the building of hydroelectric plants along the river, increasing risks posed by the Hanford Nuclear Reservation—and the history of the river people themselves, caught up in profound political and legal struggles. (50 mins.) Preceded by *The Man Who Digs for Fish* (Canada, 1980), Jack Long's moving portrait of one man's single-handed efforts to save the salmon. (13 mins.)

October

4 THUR

NEW BLACK CINEMA

Sweet Sweetback's Baadasssss Song (1971) - **7 & 8:45 p.m.**

A seminal work in the shaping of contemporary black cinema, Melvin Van Peebles' *Sweet Sweetback's Baadasssss Song* was made at a time, between 1968-1972, when opportunity for, and representation of blacks in American film had climaxed with a series of hard hitting and expressive films like *Shaft*. Creating an undiluted statement of black assertion, Van Peebles *(Watermelon Man)* captures the landscape and language of the ghetto in a work that follows an urban outlaw-hero who eludes police. Its revolutionary voice challenged the white establishment, garnering the film equal amounts of controversy and acclaim. (92 mins.)

RALPH ARLYCK

5 FRI

VISITING ARTIST
GETTING PERSONAL: THE FILMS OF RALPH ARLYCK

Godzilla Meets Mona Lisa (1984) and ***An Acquired Taste*** (1982) - **7:30 p.m.**

For more than twenty years, Poughkeepsie, New York filmmaker Ralph Arlyck has brought a wry sensibility to the making of documentary films, creating intimate meditations on such issues as art, success and personal fulfillment that reverberate with humor and a strong social conscience. In *Godzilla Meets Mona Lisa*, Arlyck asks "Who is art for?" as he pays a visit to Paris' cultural complex, the Pompidou Center (Godzilla) and the Louvre, in an attempt to find how about we feel about museums and how art functions in the life of a city. Raising questions about high art vs. popular culture, the use of public resources and contemporary values, this reflective and witty film is all the more timely during the current debate over public funding for the arts. (60 mins.) Arlyck's classic *An Acquired Taste*, a hilarious look at turning forty, probes America's obsession with success, junk mail and a culture whose perceptions are shaped by media. "A loving, funny movie." - Vincent Canby, *The New York Times.* (26 mins.) *Ralph Arlyck is juror for the Oregon Arts Commission's 1990-91 Film & Video Fellowship Program. Arlyck presents a workshop,* Producing the Personal Doucmentary, *on Saturday, October 6. See class schedule on reverse for details.*

6 SAT

VISITING ARTIST - PORTLAND PREMIERE
GETTING PERSONAL: THE FILMS OF RALPH ARLYCK

Current Events (1989) - **7 & 8:45 p.m.**

In an age of technological and informational overload, where catastrophe is a TV channel away, the homeless are right around the corner, and newspapers and magazines disclose a world at war someplace near or far, what can an individual do, in lieu of being terminally anesthetized, to effect positive change? Arlyck's newest film, an open letter to the world, probes this question in a lyrical and provocative fashion as he examines his own life and the ordinary lives of others to discover what it takes to be a "mensch" in society. Foregoing media cliches while dealing with such themes as war and children, Sixties political activism, the Third World and daily life, Arlyck moves between people and events, with humor and affection, in an elusive search for a heightened sensibility. (55 mins.) Best Documentary, Atlanta Film Festival. Preceded by *Sean* (1974), a moving portrait of a four year-old Haight-Ashbury boy who philosophizes about pot, the police, fear of the dark and growing up. (14 mins.)

HOUSE PARTY

12 FRI 13 SAT

NEW BLACK CINEMA

House Party (1989) - **7 p.m.**

With the freedom and dedication that seems to come only with independent filmmaking, brothers Warrington (producer) and Reginald (writer-director) Hudlin have taken hostage the familiar elements of the hip teen movie and outdone the genre with abrasive irreverence and responsibility in the same breath. The dramatic prize winner at this year's Sundance USA Film Festival, *House Party* is a fast-moving junket into the lives of middle-class black teens. Filled with humor and character, Hudlin weaves together the fabric of African-Americana with what he calls "little bits of junk culture that tie the black community together." (100 mins.)

●● *DOUBLE FEATURE* ●●

Hollywood Shuffle (1987) - **8:45 p.m.**

Robert Townsend's satire attacks point-blank the drought of creative opportunity for blacks in movies and television of the 80s. Written by Townsend and Keenan Ivory Wayans *(In Living Color, I'm Gonna Get You Sucka)*, the film follows struggling black actor Bobby (Townsend) who escapes the sad reality of black stereotyping through daydreams that expose the absurdity of whites telling blacks how to be Black. "It's funny, ragged, appealingly mean-spirited and very easy to like." —Janet Maslin, *The New York Times.* (82 mins.)

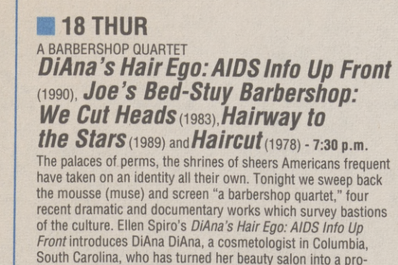
HOW MUCH IS REALLY TRUE?

14 SUN

PORTLAND PREMIERES - VIDEO: NEW WORKS BY WOMEN

How Much is Really True? (1990)
A Spy in the House that Ruth Built (1989) and ***Volcano Saga*** (1989) - **7 p.m.**

Maxi Cohen's *(Seven Women, Seven Sins) How Much is Really True?* cleverly examines the way one mixes facts and fictions in one's life. Sam is an artist who takes her camera everywhere, using it as a provocateur, attempting to perhaps find a partner, even a career. Arriving on Coney Island, Sam's quest leads her through the nuances of the New Age mentality, tales of personal growth and out-of-body experiences. (30 mins.) Vanalyne Green's *A Spy in the House that Ruth Built* turns one's notions of America's favorite pastime inside out as she reinterprets baseball's symbolism—its womb-like landscape, cycles and rituals, constructing an iconography that pays homage to the female. (30 mins.) Embracing an earthy mysticism, multi-media and performance artist Joan Jonas' *Volcano Saga* draws from Icelandic mythology and the beauty of the country's evocative terrain to explore a phenomenal dream world set amidst an array of natural forceswhile creating an allegory rich with the wizardry of new television. (28 mins.)



ANDRO/GYNE: AN EVENING OF DANCE AND ANIMATION

18 THUR

A BARBERSHOP QUARTET

DiAna's Hair Ego: AIDS Info Up Front (1990), ***Joe's Bed-Stuy Barbershop: We Cut Heads*** (1983), ***Hairway to the Stars*** (1989) and ***Haircut*** (1978) - **7:30 p.m.**

The palaces of perms, the shrines of sheers Americans frequent have taken on an identity all their own. Tonight we sweep back the mousse (muse) and screen "a barbershop quartet," four recent dramatic and documentary works which survey bastions of the culture. Ellen Spiro's *DiAna's Hair Ego: AIDS Info Up Front* introduces DiAna DiAna, a cosmetologist in Columbia, South Carolina, who has turned her beauty salon into a pro-active AIDS information center in her local black community despite adverse political pressure. Funny, frank and informative, DiAna has set up a shop where condoms are as common as curlers. (29 Mins.) David Russell's *Hairway to the Stars* is a comic and macabre adventure of a woman preparing for her 50th wedding anniversary. When she goes under the hairdryer, she blasts off into an inner world of fear, loathing, and a strange hope. (12 mins.) Spike Lee's now classic debut film, *Joe's Bed-Stuy Barbershop*, is a streetwise and funny look at a place where people come for more than a haircut or shave. Mixing the gangster and documentary genres, Lee creates a slice-of-life drama woven with inner-city concerns. (60 mins.) Barbara Hammer's *Haircut* represents a personal rite of passage as the filmmaker celebrates her annual cutting of hair on International Women's Day. (6 mins.)

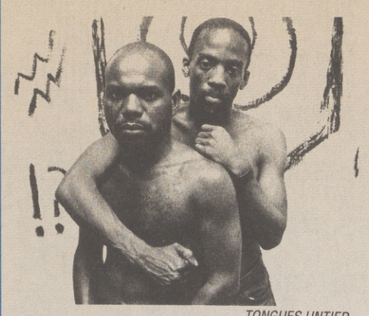
ANDRO/GYNE: AN EVENING OF DANCE AND ANIMATION

19 FRI

PORTLAND PREMIERE - AN INTERMEDIA EXPLORATION

ANDRO/GYNE: An Evening of Dance and Animation - **8 p.m.**

Filmmaker Joanna Priestley and choreographer Keith Goodman have collaborated for over a year to produce *ANDRO/GYNE*, a new work combining animation and live dance which examines gender differences and societal expectations of "proper" behavior. In addition to the choreographer, dancers include Mary Forlenza, Lila Bird Hurwitz and Ned Malouf with music for this original work is composed by Ghanian master-drummer Israel Nii Annoh. Several outstanding international animated films will be shown during evening, including Priestley's new cartoon *All My Relations* featuring the voices of Scott Parker and Victoria Parker. Goodman will also perform *M-1 TANK*, from Liz Lerman's *Nine Solos on the Defense Budget*, a satirical look at our country's fascination with war toys. This unique evening, a collaboration featuring some of Portland's finest talents in dance, film and music, promises to be a novel and wonderfully integrated look at two artforms based on the principles of movement. *Special admission: $10. No coupons or passes accepted. Performance repeats Friday, October 26.*



TONGUES UNTIED

21 SUN

NEW BLACK CINEMA

Tongues Untied (1989), ***Illusions*** (1982) and ***Hair Piece: A Film for Nappyheaded People*** (1982) - **7:30 p.m.**

"Marlon Riggs' *Tongues Untied* is about the silence which envelops the lives of black gay men. This brave and exhilarating work is no plaintive whisper, but a roar in the face of adversity. It is a loquacious attempt to break free of the homophobia and racism that mute the possibilities for human fulfillment. Riggs has abandoned traditional media forms for a poetic pastiche that has the emotional uplift of the blues and the gut-wrenching impact of reportage. The words of gay poets, personal testimony, rap, drama, and archival footage are woven together with a seductive palette of effects. Pulsing like a fevered heartbeat, *Tongues Untied* lashes out at injustice while it finds beauty in the struggle for dignity." -Steven Seid, Pacific Film Archive. (55 mins.) *Illusions* by Julie Dash illustrates the conflicting loyalties and affinities that beset black women in the workplace. The story of Mignon Dupree, a Hollywood studio executive who passes for white, *Illusions* is replete with images of people and practices that are not what they appear to be. (34 mins.) Ayoka Chenzira's *Hair Piece* humorously weaves paintings, collage, drawings and photographs to make a satiric statement on black hair devices, products and cultural perceptions of beauty. (10 mins.)

25 THUR

JANICE FINDLEY PRESENTS

New Work by Northwest Women Filmmakers - **7:30 p.m.**

Seattle filmmaker Janice Findley *(Beyond Kabuki)* introduces an exciting assemblage of new works produced in the Northwest by women media artists. Displaying an abundance of vitality and ingenuity in film and video, the program premieres works by Seattle animator Ruth Hayes *(Wanda)*, video artist Heather Oaksen *(Remainder* and *The Other)*, Vancouver, B.C.'s Ann Marie Fleming *(New Shoes)* and a host of others. *Presented in conjunction with the* Fifth International Festival of Films by Women Directors, *October 12-27 in Seattle.*

26 FRI

PORTLAND PREMIERE - AN INTERMEDIA EXPLORATION

ANDRO/GYNE: An Evening of Dance and Animation - **8 p.m.**

See19 Friday program for details. Special admission: $10. No coupons or passes accepted.

TO SLEEP WITH ANGER

27 SAT

NEW BLACK CINEMA - CHARLES BURNETT PREMIERES

To Sleep With Anger (1990) - **8 p.m.**

Charles Burnett's first major feature is a captivating drama that follows a family which finds itself torn apart by seeds of mistrust and alienation—seeds sewn by a seductive and myterious visitor played by Danny Glover. Set in South Central Los Angeles and fused with the music of gospel and blues, director/writer Burnett fashions an intelligent, riveting metaphor suggesting the complexities of individual, group and minority survival against inpenetrable forces. "Like playwright August Wilson, Burnett draws on the potency of symbols and traditions in black folkloric history—in this case the trickster who stirs up ill winds—but sets them against the conflicting currents of contemporary black life... a fascinating piece that proves Burnett a filmmaker of rich imagination and talent." —*Variety.* (95 mins.) *Print courtesy of The Samuel Goldwyn Company.* To Sleep With Anger *opens theatrically at an ACT III Theatre.*

28 SUN

MARTIN RUMSBY PRESENTS

The Invisible Cinema: New Avant-Garde Works from the U.S. and Canada - **7 p.m.**

The Film Center welcomes Canadian filmmaker/curator Martin Rumsby to screen a lively selection of recent avant-garde cinema unified by their expression of a personal cinematic language. Included in the program are Marsha Herle's *A Little Older* (Canada, 1988) an explosive two minute textbook for love in the 90s; M.M. Serra's *Nightfall* (1985), a sensual mixture of light, sound and text and *Turner* (1985), an erotic daydream with threatening undertones; John Gagne's *Mondrian Voor Rebecca* (Canada, 1989) touches on notions of landscape, beauty, art and science in a brief three minutes; Barbara Hammer's *Still Point* (1989) makes masterful use of the optical printer to shape a multiple-screen work on home and homelessness; Donna Cameron's hand-made *New Moon* (1986) is a light symphony that recalls the works of Caroline Avery and Len Lye; Stan Brakhage's *Rage Net* and *Loud Visual Noises* (1988) are both hand-painted works that explore the filmmaker's love of abstract-expressionism; Keith Elliot's *The Fear of Cancer* (Canada, 1983) juxtaposes text and found footage in a moving collage; and Sandra Moore's *Reverse Transcriptas* (1989) is pop-art cinema which addresses the issue of AIDS in an ingeniously structured fashion. (90 mins.)

30 TUES

ARCHIVAL DISCOVERIES

The Thanhouser Collection - **7:30 p.m.**

At the beginning of the century, with the fertile ground of the motion picture industry on the East Coast, The Thanhouser Company, alongside Edison, American Biograph and Vitagraph, shaped the early cinema. Established by entrepreneur Edwin Thanhouser and based in New Rochelle, the Thanhouser Company produced more than1,000 films between 1909 and 1917, highly regarded for their craftsmanship and dramatic punch. Tonight the Film Center welcomes Thanhouser's grandson, Ned Thanhouser, who will introduce a selection of newly restored Thanhouser productions from the collections of the Library of Congress, the George Eastman House and the Museum of Modern Art. Included are one reelers and excerpts from *Get Rich Quick* (1911), *Dr. Jekyll and Mr. Hyde* (1912), *The Cry of the Children* (1912), *The Little Girl Next Door* (1912), *When the Studio Burned* (1913), *Shep's Race with Death* (1914), *The Soap Suds Star* (1915) and *A Dog's Love* (1914). Live piano accompaniment by Gerry Gregorius. *Presented in conjunction with the Film and Television Archives Advisory Committee's National Film & Video Preservation Conference taking place in Portland, October 30-November 3, hosted by the Oregon Historical Society.*

November

1 THUR

ARCHIVAL DISCOVERIES

Out of the Archives - **7:30 p.m.**

Miracle workers: no more appropriate term could apply to the institutions and individuals who, racing against time, work to save disintegrating nitrate prints and deteriorating videotapes, preserving and restoring the touchstones of our culture. It is unfathomable to learn that more than half the films made before 1950 have been lost forever. Meticulous efforts in the art of film preservation have resulted in the retrieval of *The Unknown Chaplin* and the rescuing of Griffith's *Intolerance* and Capra's *Lost Horizon*. Recently discovered in Oregon, Lillian Gish's *Annie Laurie* has been now been restored, no longer counted among the missing. Tonight audiences can see what archivists and preservations from around the country have been diligently pursuing as they introduce and screen their latest projects, running the gamut from newsreels and one reelers to excerpts from features and historical works. *Presented in conjunction with the Film and Television Archives Advisory Committee's National Film & Video Preservation Conference.*

FILM & VIDEO CLASSES ➤

This publication made possible by a grant from the John D. and Catherine T. MacArthur Foundation.

Bushra Azzouz *holds an M.A. in filmmaking from San Francisco State University, and is the producer/director of several experimental and documentary films, including her feature documentary ...And Woman Wove It In a Basket, an exploration of Kilickat basketry.*

Time: Tues., Sept. 18-Dec. 18, 7-10 p.m. or Thurs., Sept. 20-Dec. 20, 7-10 p.m.
Tuition: $240; w/credit add $105
Lab Fee: $40

16MM FILM PRODUCTION

LEE NESBIT

A boot camp session for students who desire to master the basics of 16mm filmmaking, this class teaches the fundamentals of pre-production, shooting, directing, lighting, sound and editing. Emphasis will be on group participation as the class works as a team to produce a short film, from beginning to end. Storyboarding, the development of dramatic continuity, sync sound recording and use of dp/gl/dl and flatbed editors will also be covered, as well as practical solutions to production problems. No prerequisites. Shooting/editing times will be arranged outside class time. Equipment, film, processing and minor supplies provided. *15 sessions.*

Lee Nesbit *is an award-winning producer/ photographer for KATU - Channel Two who was the cinematographer for the independent feature* American Taboo.

Time: Tues., Sept. 18-Dec. 18, 7-10 p.m.
Tuition: $275; w/credit add $105
Lab Fee: $75

FILM EDITING

BUSHRA AZZOUZ

This workshop will explore the relation of image to image and image to sound both in terms of aesthetics and the hands-on manipulation of a 16mm flatbed editor. Works exemplifying a variety of editing styles will be screened to introduce the conventions of continuity as well as ways of effectively subverting them. Hands-on editing exercises include cutting found footage to music on magnetic stock and layering sound effects, with creative use of limited resources being emphasized. The role of a laboratory in the post-production process will also be covered during a site visit. Outside work is required and can be scheduled to fit a variety of schedules. Those with work-in-progress are encouraged to attend. No prerequisites. Equipment and found footage are provided. Minor supplies are a student responsibility. *8 sessions.*

Time: Weds., Sept. 19-Nov. 7, 7-10 p.m.
Tuition: $200; w/credit add $70 **Lab Fee:** $40

FILM-STYLE VIDEO PRODUCTION

JIM NEIDHARDT

"Film-style" or matched-action production employs a single camera in the process of recording a scene from multiple angles, one shot at a time, for seamless combination in the editing process. This hands-on introductory class allows students to explore this carefully crafted traditional filmmaking technique using the inexpensive and immediate technology of broadcast quality video. Students will be assigned and can shoot footage. Outside work will be assigned and can be scheduled to fit a variety of schedules. Students will also visit a local post-production facility. Equipment and found footage are provided. Videotape is a student responsibility. *8 sessions.*

Patrick Rosenkranz *is an independent video producer who formerly was chief of the Video Communications program at Jefferson High School.*

Time: Thurs., Sept. 20-Nov. 8, 7-10 p.m.
Tuition: $175; w/credit add $70
Lab fee: $25

SCREENWRITING

ROGER MAGOLIS

This introductory course will explore the art and business of screenwriting, acquainting students with various markets and the techniques necessary to produce professional quality dramas for film and television. Emphasis will be on character development, story construction, dialogue, conflict and resolution. Students will turn in work to be critiqued by classmates and the instructor. *12 sessions.*

Roger Magolis, *a graduate of the UCLA Film School, has written numerous feature film screenplays, and has acted as a consultant on such films as* The China Syndrome *and* Death Race 2000.

Time: Mondays, Sept. 17-Dec. 3, 7-10 p.m.
Tuition: $200; w/credit add $70

READING THE FILM

TED MAHAR

There's more to a movie than what you see on the screen and the more you know, the more rewarding the film experience can be. This layperson's course is designed to explore the elements of film language and the ways in which they are interpreted by directors, screenwriters, cinematographers, actors and technicians. Deciphering film critics' comments will be a central theme. In class screenings from outside viewings will provide the basis for lectures and discussions. *7 sessions.*

Ted Maher *is film critic for* The Oregonian.

Time: Mondays, Sept. 17-Nov. 5, 7-9 p.m.
Tuition: $85

EQUIPMENT ACCESS
The Northwest Film & Video Center is pleased to be able to offer students and independent producers access to a 3/4", 1/2", & 16mm field production equipment acquired through a generous grant from **The John D. and Catherine T. MacArthur Foundation.**
Located in Chicago, the Foundation is one of the largest in the country and a key supporter of the media arts. mass communications, education, aging, population and environmental studies. For information, call the Film Center at 221-1156.

Michael McKinney *has worked as an Animator/Designer for Will Vinton Productions. He received his training at the University of California, San Diego. His most recent work is a clay animated interpretation of the food chain currently on display at the Smithsonian Institution.*

Time: Weds., Sept. 19-Dec. 19, 7-10 p.m.
Tuition: $240; w/credit add $105
Lab Fee: $40

ANIMATION STAND TECHNIQUES

THOMAS ARNDT

The animation stand expands the creative possibilities of animation by allowing the animator to manipulate artwork through multiple-axis camera and compound movement. In this hands-on course, students will experiment with a variety of animation and multiple exposure, compound moves, ghost and smoke effects, repeat shooting and dissolves. Pre-planning, the use of shot sheets and registration systems will be covered as students shoot short animated sequences as in-class exercises. Computer-controlled animation stands, rear projection, rotoscoping and the construction of home-made stands will also be discussed. Students who complete the class may arrange to use the stand for individual work. *8 sessions.*

Thomas Arndt *has been an animator designer, model builder and production manager for 15 years. His recent work includes sequences for* Jim Blashfield's Michael Jackson, Joni Mitchell and Talking Heads music videos.

Time: Thurs., Sept. 20-Nov. 8, 7-10 p.m.
Tuition: $150 **Lab fee:** $25

ADVANCED SCREENWRITING SEMINAR

MICHAEL HAUGE

Michael Hauge returns to the Film Center to present this intensive one-day advanced level workshop for those with works-in-progress or completed screenplays. Individual critiques and guidance will be provided in detail as Hauge reviews and discusses the work submitted by each participant. Employing the principles of effective screenwriting, students will learn to see their dramatic structure, dialogue, character development and opening scenes in a commercial context and they will gain the perspective they need to structure their story idea into a successful screenplay. *Note:* Advance registration *is required by September 20 and should include a one-page story outline and the first five pages of a completed script or work-in-progress. Please submit 12 copies. It is recommended participants be familiar with Hauge's book,* Writing Screenplays That Sell, *or have attended one of his beginning level workshops. Class size limited to 12. One session.*

Michael Hauge *is the author of the highly acclaimed book,* Writing Screenplays That Sell, *now in its fourth printing. Hauge is a former Oregonian who has worked in the Hollywood film industry for more than ten years.*

Time: Saturday, Sept. 29, 9 a.m.-5:30 p.m.
Tuition: $145

PRODUCING THE PERSONAL DOCUMENTARY

RALPH ARLYCK

This special seminar led by Ralph Arlyck, one of the leading practitioners of the independent filmmaker can conceive of and produce documentary works defined by their personal vision and voice. Dealing with such issues as the creative selection of subject matter, making the most out of modest budgets and avenues for distribution including the non-theatrical, cable and broadcast markets, the workshop will examine in today's expanding marketplace. *One session.*

Ralph Arlyck *holds a singular place in the world of the documentary, creating highly personal works that resonate with a wry sense of humor, a suggestive blend of Garrison Keillor and Charles Kuralt. Winner of numerous prizes and awards at festivals worldwide, he is also the recipient of a Guggenheim Fellowship. Arlyck is a member of New Day Films, one of the nation's leading independent distribution cooperatives and a founding member of the Association of Independent Video and Filmmakers, playing a strong advocacy role on behalf of the independent media community. Arlyck is this year's juror for the Oregon Arts Commission's 1990-91 Film & Video Fellowship Program.*

Time: Saturday, October 6, 9:30 a.m. - Noon
Tuition: $40 (Includes admission to *Getting Personal: The Films of Ralph Arlyck,* Oct. 5 & 6)

THE ART OF CINEMATOGRAPHER

FREDERICK ELMES

The Film Center is pleased to host this special seminar by one of the industry's leading cinematographers, Frederick Elmes. An informal look at the art and business of shooting feature films, Elmes will draw/on his experiences collaborating with such directors as David Lynch and John Cassavetes to explore the cinematographer's role in determining the particular *look* of a film, the practical and aesthetic issues relating to lighting, the roles of craft and new technology in the industry, and challenges and opportunities for shooting independent features. *One session.*

Frederick Elmes, *best known for his creative collaborations with David Lynch, including* Eraserhead *(made while both were fellows at the American Film Institute), Blue Velvet and* Wild at Heart, *is a graduate of the prestigious Rochester Institute of Technology where he studied photography and filmmaking. Elmes worked with John Cassavetes on* The Killing of a Chinese Bookie *and Opening Night. His other credits include Martha Coolidge's* Valley Girl *and* Tim Hunter's River's Edge. *Elmes has also photographed films for television, commercials and music videos.*

Time: Sunday, Sept. 23, 9 a.m.-4 p.m. *or* Saturday, Nov. 17, 9 a.m.-4 p.m.
Tuition: $40 ($35 for NWVFC & college students with ID)

VISITING ARTISTS

SPECIAL SEMINARS

BREAKING IN AS A PRODUCTION ASSISTANT

KATHLEEN LOPEZ

Knowledgeable and professional production assistants are a valuable part of both a film/video production crew and the expanding Northwest film and video industry. The Film Center is pleased to host a repeat of this popular workshop which allows participants without previous work experience in film to assess their interest in the industry and those with some basic experience to sharpen their skills. Information about salaries, entry level support service positions, professional business practices and job hunting techniques will be covered. Appropriate for actors, photographers, make-up artists and other allied professionals where a working knowledge of set protocol and freelancing is involved. *One session. Note: Two sections.*

Michael McKinney *has worked as an Animator/Designer for Will Vinton Productions. He received his training at the University of California, San Diego. His most recent work is a clay animated interpretation of the food chain currently on display at the Smithsonian Institution.*

Time: Weds., Sept. 19-Dec. 19, 7-10 p.m.
Tuition: $240; w/credit add $105
Lab Fee: $40

ANIMATION STAND TECHNIQUES

THOMAS ARNDT

The animation stand expands the creative possibilities of animation by allowing the animator to manipulate artwork through multiple-axis camera and compound movement. In this hands-on course, students will experiment with a variety of animation and multiple exposure, compound moves, ghost and smoke effects, repeat shooting and dissolves. Pre-planning, the use of shot sheets and registration systems will be covered as students shoot short animated sequences as in-class exercises. Computer-controlled animation stands, rear projection, rotoscoping and the construction of home-made stands will also be discussed. Students who complete the class may arrange to use the stand for individual work. *8 sessions.*

Thomas Arndt *has been an animator designer, model builder and production manager for 15 years. His recent work includes sequences for* Jim Blashfield's *Michael Jackson, Joni Mitchell and Talking Heads music videos

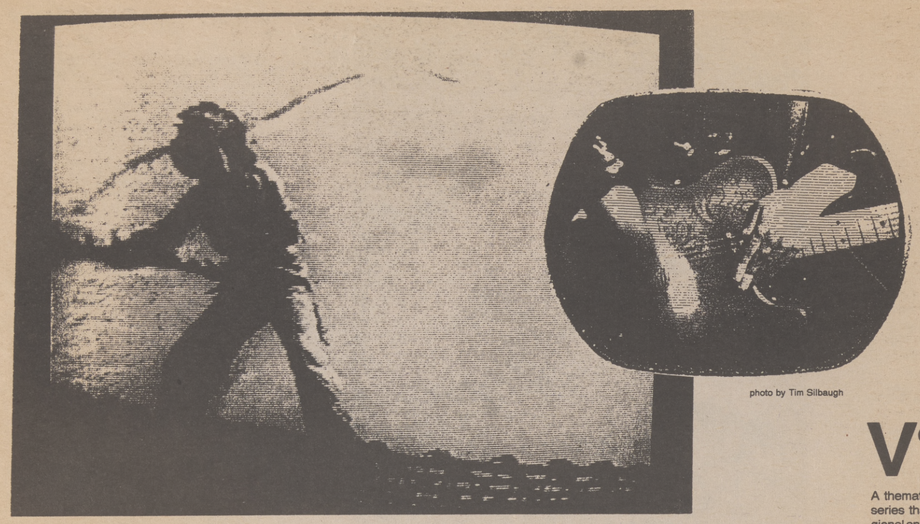


photo by Tim Silbaugh

from *Containerized* by Frank Video

ALL THE RAGE Part II

The Second Northwest Music Video Festival
Curated by Terry Amidei
Friday, September 7 & Saturday, September 8 at 8PM
$6/$4 911 Members

911 Presents **ALL THE RAGE, PART II**, the second installment of Northwest music videos featuring the latest from Seattle bands **Mudhoney**, **TAD**, **Sir Mix-A-Lot**, **High Performance**, **Sky Cries Mary**, **The Purdins**, **The Walkabouts**, **The Metaphonics**, **Laura Love**, the **Tone Dogs**, **Bughead** and **MKUltra**. On line too from Vancouver are videos from **Bob's Your Uncle**, **Skinny Puppy**, **MC 900 Ft. Jesus**, **Consolidated** and **Severed Heads**. Rounding out the program will be **Robert Thomas'** comic music video and, from out of the past, the **Visible Targets** video directed by Karl Krogstad. **See it on the BIG screen.**

OPEN SCREENING

Every Second Monday: September 10, October 8, Novermber 12.
Always at 8 PM, Always $1.00

As usual, bring your 8mm,16mm, VHS or 3/4' film or video and put it up in front of your peers. It's a great venue for finished pieces, works-in-progress, interesting found footage, and clever accidents. Meet, mingle, and interface. Also, Open Screening will present selections of locally-made work from the 911 video art library. This is an excellent opportunity for film and video makers to see important local work and sample what the 911 library has to offer as a vital media arts resource. These presentations are supported by the Seattle Arts Commission and are part of our video art library improvement project.

Renee Tajima and Christine Choy, featured directors in the 5th International Festival of Films by Women Directors

5TH INTERNATIONAL FESTIVAL OF FILMS BY WOMEN DIRECTORS:

Oct. 12-27 at the Seattle Art Museum
Oct. 19-27 at the Market Theater.
Call 623-8733 for tickets and information

Now in its 5th year, the festival will once again present a wide-ranging program designed to illuminate the unique relevance of the woman's perspective in cinema. The festival includes a carefully curated slate of feature and short films and documentaries, spotlighting Northwest filmmakers along with internationally renown directors Jane Campion, Nina Menkes, Christine Choy, Renee Tajima and others. Also included in the series is a discussion with the provocative writer Coco Fusco, examining the sometimes insidious interworkings of film and culture. The festival will be headquartered at the Seattle Art Museum, with supplemental screenings at the Market Theater.

OUR IMAGES, OUR SELVES

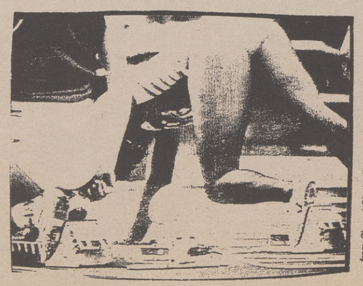
Recent Videos By Women
SCREENINGS:
Fridays November 9 & 16, 8:00 PM
WORKSHOPS:
Saturdays, November 10 & 17
Screenings at 911, workshop times and location TBA

Working with newly-formed Women In Film/Seattle and Seattle Central Community College, 911 presents two consecutive weekends of screenings and workshops featuring new videos made by women.

This series is intended to bring together women who are working in all aspects of media production, ranging from commercial to personal, with the goals of developing a support network and promoting broader recognition of media being produced by women in this region.

The works to be screened range from experimental narratives to traditional documentaries, with a focus the second week on the themes of "Mother/Daughter Dynamics" and "Sex, Power, & Videotape." Regional premieres of new works by artists such as **Lisa Farnham**, **Sally Cloninger**, **Sara Diamond**, and **Heather Oaksen** will be featured, as well as artists outside the region such as **Martha Rosler**, **Lynn Hershman**, **Julie Zando**, and **Vanalyne Green**.

The workshops will include screening/critiques of current works-in-progress and discussions about the major areas of production, distribution, and current media arts-related issues.



from *Shared Site* by Farnham and Cloninger

VOICES & VISIONS

Fridays, September 14, 21, & 28, and October 5, at 8 PM
$5/$3 911 members

A thematic four-part film and video screening series that surveys recent works by local, regional and national Native American, Canadian, and ethnic artists, exploring universal multicultural and social issues from their points of view. Supported by People of Color Exhibits, Seattle Arts Commission, Canadian Consulate General of Seattle and Canadian Studies at UW.

Friday, September 14
SEATTLE ARTISTS

Princess of the PowWow
by Derek Creisler and Nancy Johnston, 1988
This documentary highlights the work of Ella Aquino, an 85-year old Lummi/Yakima Indian from Seattle .Before her death in 1988, Aquino had devoted her life to improving the social and physical conditions of Washington's Native American community.

Circle of Warriors
by Phil Lucas
A moving documentation of testimonials about personal experiences with AIDS in the Native American community.

In the Heart of Big Mountain
by Sandra Sunrising Osawa, 1988
An intimate view is provided of the impact of relocation on the Navajo of Big Mountain, Arizona, centered around the struggles of one family.

All artists will be present at this screening.

Friday, September 21
MYTHS, MEMORIES, AND PERSONAL HISTORIES

Ritual Clowns
by Victor Masayesva, Jr.,1988
Humor as the quintessential human expression of community values is this video's abstract. To many First Nations communities, the ritual clown combines verbal, perceptual and physical play to provide for a spiritual healing so that the individual and the community can find peace and make the world new and whole again. Masayesva uses computer animation, live action and still images to provide a bridge to the significance of the ritual clown in his Hopi nation.

Sun, Moon & Feather
by Bob Rosen and Jane Zipp, 1989
This prize-winning comedy/documentary is about three Native American sisters growing up in Brooklyn during the 1930's and '40's. This film blends documentary, musical theater and personal memoir. Shifting back and forth between these contrasting perspectives, the film interweaves these narrative fragments into a single "collective" story, not only one of one very unique family living in New York, but of all families everywhere.

Quaggig/Gathering Place
by Zach Kunuk, 1989
Shooting in Igloolik, Northwest Territories, an Inuit videomaker spins a tale of matchmaking and marriage. Local community members enact a view of Inuit life at the turn of the century. "The loose plot is built around a wedding proposal - a hapless boy trying to make himself worthy of an even more hapless young girl and her family - in an arranged marriage. But the actors have improvised dialog and action and the result is both entertaining and startlingly realistic." —Judith Bloch, Pacific Film Archives

Friday, September 28
TRADITIONS IN TRANSITION

The Compact
by Brenda Joy Lem, 1990
At turns brooding and playful, *The Compact* shows history working at the base of human relationships. Through flashbacks and dream sequences, Lee, a young Chinese Canadian woman examines her relationships with her family, her Anglo Canadian boyfriend and the society she lives in. The private world of Lee's imagination is a collage, juxtaposing the political/social/sexual relationships between East and West, man and woman, parent and child - creating new meanings and a sense of balance from the diverse and often conflicting elements which shape her identity.

River People:
Behind the Case of David Sohappy
by Michal Conford and Michele Zaccheo, 1990
A thorough, balanced examination of the Native Peoples' struggles over fishing rights that is embodied in the story of one man: David Sohappy of southern Washington.

Friday, October 5
INSIDE/OUTSIDE

Picking Tribes
by Sandra Sharp, 1988
Using vintage photographs and watercolor animation, *Picking Tribes* takes a light look at a daughter of the '40's as she struggles to find an identity between her Black American and Native American heritages. She identifies with her grandfather's Indian ancestry - until the 1960's when she sheds her feather for an afro and dashiki.

Tongues Untied
by Marlon Riggs, 1989
"There is a silence that surrounds many lives, a silence of fear and of pain. Marlon Riggs' *Tongues Untied* is about the silence which envelops the lives of black gay men. This brave and exhilarating tape is no plaintive first whisper, but a roar in the face of adversity. It is a loquacious attempt to break free of the homophobia and racism that mute the possibilities for human fulfillment." - Judith Bloch, Pacific Film Archives

SUNDAY CINEMA SERIES

Curated by Kyle Carver
Sundays: September 30, October 28, November 18
7 & 9 PM, $5/$3 911 members

September 30
THE BROTHER'S QUAY FESTIVAL
"Intense, hypnotic...at their most exquisite, the films plug straight into the body's internal rhythms." —David Edelstein, THE VILLAGE VOICE
"The loveliest, most hypnotic, most profoundly disturbing films ever made in that peculiar form." —Terrence Rafferty, THE NATION

The Cabinet of Jan Svankmajer (1984)
"An homage to the surrealist Czech animator Jan Svankmajer. With minimal linear narrative, the film is a series of dreamlike encounters."
Epic of Gilgamesh (1981)
"Swift and savage, this short film shows a tricycle winged monster who traps a strange winged creature in his lair."
Nocturnal Artificialia (1979)
"The Quays' first venture into the terrain of Eastern European three-dimensional animation, the film follows a mysterious figure who is walking through a city at night.
Street of Crocodiles (1986)
"Must rank among the most illustrious of international animated art." — Amos Vogel, Film Comment

October 28
DOCUMENTARIES: THE SIXTIES

Underground (1976) Mary Lampson and Emile de Antonio
"Civil Rights, the Vietnam War, Malcolm X, Martin Luther King, Fidel Castro, the music of Bob Dylan and Phil Ochs. The theme is not the Weather Underground Organization's 26 self-confessed bombings but the background and reasons behind them."
Pig Power (1969).
A Newsreel music film, 1960's style.

November 18
FILMS ABOUT THE HOLOCAUST

Night and Fog (1955) Alain Resnais
"Night and Fog omits the particularity of the Jewish Holocaust, and, in doing so, it emphasizes the universal at the expense of the particular".
A Painful Reminder (1985)
"Alfred Hitchcock helped bring together this definitive footage...shot by British, American, and Russian cameras recording the actual moments of liberation of the Nazi's concentration camps.

JIM BLASHFIELD

MASTER ANIMATION
Saturday, October 6, 8:00 PM
$5/$3 911 members

Portland's master animator Jim Blashfield will present a collection of recent and past work. Best known for his award-winning music videos for Paul Simon, Talking Heads, Michael Jackson, and others, Blashfield's unique style of animation employs photographs, xerox images, and stop-motion techniques, to create dazzling, fluid effects.

from *Tongues Untied*

from *Moon Redefined*

DORIS CHASE:

History of Imaged-Processed Video Art
Thursday, September 13, 8:00 PM
$6/$4 for 911 members

Coinciding with the opening of her sculpture exhibition at the Gordon Woodside/John Braseth Gallery on September 6, Seattle media artist and sculptor Doris Chase will present an evening screening/discussion that will cover the history of image-processed video art. Chase will present a fascinating historical overview of the video technology "discovered" by artists 10-15 years before the recent arrival of the slick computerized TV graphics of spinning logos and slo-mos we now see every day. In addition, she will describe the unique milieu of the East Coast facilities (WGBH-TV, WNET-TV, Experimental TV Lab, etc.) and equipment used in creating early "processed" video by the artists who had residencies there.

Doris Chase, a native Seattle artist who has recently relocated here from New York City, is one of the foremost pioneers of video as an artform. Her extensive body of work, ranging from early dance video to recent television dramas, embodies the entire 25-year span of video art's relatively brief history.

FAIR VISION RATIO

Every fourth Monday:
September 24: FLUIDS
October 22, November 26: TBA, 8:00 PM

Fair Vision Ratio is a monthly screening series of film and video from around the country exploring different themes and genres. It is presented by 911 Contemporary Art Center, and sponsored by grants from the Seattle Arts Commission and the National Endowment for the Arts.

INVISIBLE CINEMA

Presented by Martin Rumsby
Friday, November 2, 8:00 PM
$5/$3 911 members

The Invisible Cinema 1990 surveys recent North American avant-garde cinema. It is a collection of fast-moving, direct, non-narrative works addressing issues such as media, relationships, homelessness, social control and AIDS. The films represent the purely visionary approach to avant-garde filmmaking, and in the words of the curator, Martin Rumsby, "...the films present a strong argument for personal cinema as a pluralistic art which can speak to a wide range of issues across a broad sylistic range."

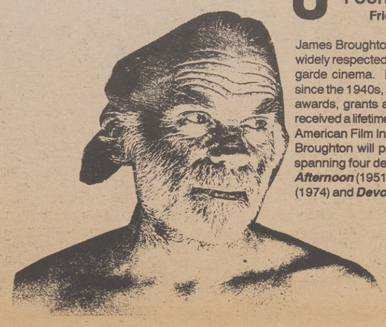
As the only project of this sort operating in North America today ***The Invisible Cinema*** offers interested audiences a chance to experience and enjoy some of the most unusual and neglected works of art made in North America today. The films will be presented by the curator and organizer, **Martin Rumsby**, who has presented ***Invisible Cinema*** throughout North America. Originally from New Zealand, Mr. Rumsby is currently the Artistic Director of the Niagara Artists' Centre in St. Catharines, Ontario. He has produced four films and is currently editing a film about his travels through North America.

The program incudes the following: *A Little Older* by **Marsha Herle**, *Nightfall* and *Turner* by **M.M. Serra**, *Mondrian Voor Rebecca* by **John Gagne**, *Still Point* by **Barbara Hammer**, *Night Moon* by **Donna Cameron**, *Rage Net* and *Loud Visual Noises* by **Stan Brakhage**, *The Fear of Cancer* by **Keith Elliot** and *Reverse Transcripts* by **Sandra Moore**.

Photo: Ian Cochrane

JAMES BROUGHTON

FOUR DECADES OF FILMS
Friday, November 23, 8:00 PM
$6/$4 911 members



James Broughton, a poet and playwright, is a widely respected pioneer in the realm of avant-garde cinema. He has been working in film since the 1940s, and since has won numerous awards, grants and fellowships. In 1989, he received a lifetime achievement award from the American Film Institute. At the 911 screening, Broughton will present examples of his work spanning four decades, including ***Four in the Afternoon*** (1951), ***The Bed*** (1968) ***Testament*** (1974) and ***Devotions*** (1983).

OTHER VENUES:

New Film/New City
This series is held the second Friday of each month and presents short films by Northwest filmmakers as well as classic shorts of the past. It is curated by Janice Findley. The shows are at the New City Theater, 1634 11th Avenue between Pine & Olive on Capitol Hill. For program information, call 323-6800.

Belltown Film Fest
For constant filmic variety in a plush, old world setting try the Jewel Box, inside the Rendezvous Restaurant, 2320 2nd Avenue (2nd and Bell). For dates, times, and program information, call Spade & Archer at 682-7064.

Sons of the Desert
On the second Thursday of every month, the members of the Beau Hunks, the Seattle Tent, and their guests get together at the Dog House Restaurant (2230 7th Avenue —all roads lead there) for an evening of films and fun. The evenings start with a no-host reception at 6:30 PM. The no-host dinner and films start at 7:00 PM. For more information, contact the Jack A. Taylor, the Grand Sheik, at 783-3734.

INVESTIGATE
DOCUMENT
CREATE
EXHIBIT
REPORT

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All events (except where otherwise noted) are at 911 Arts/Media Center 117 Yale Avenue North near Denny + Stewart bottom of Capitol Hill in Seattle.
Any questions? Call 682-6552

SUN	MON	TUE	WED	THU	FRI	SAT
2 **SEPT**	3	4	5	6	**7**	**8**
					All The Rage, Part II The Second Northwest Music Video Festival, 8:00 PM, $6/$4 911 members.	
9	**10**	11	12	**13** Evening with video artist **Doris Chase,** 8:00 PM, $6/$4.	**14**	15
	Open Screening, 8 PM, $1			Opening of **Sylvia Nicholas'** window installation *Duality and Chance Encounters*, 6-8 PM.	**Voices & Visions: Seattle Artists** 8:00 PM, $5/$3.	
16	17	**18**	19	20	**21**	22
		Basic Video Editing workshop 7 PM.			**Voices & Visions: Myths, Memories, and Personal Histories** 8:00 PM, $5/$3.	
23	**24**	**25**	26	27	**28**	29
	Fair Vision Ratio, 8 PM	**Grant Writing Workshop,** 8 PM.			**Voices & Visions: Traditions in Transition** 8:00 PM, $5/$3.	
30	1 **OCT**	2	3		**5**	**6**
Sunday Cinema Series: four films by the **BROTHERS QUAY**, 7 & 9 PM, $5/$3.					**Voices & Visions: InSide/OutSide** 8:00 PM, $5/$3.	An evening of films by Portland's master animator **Jim Blashfield**. 8:00 PM, $5/$3.
7	**8**	9	10	11	**12**	13
	Open Screening, 8 PM, $1				Opening night reception for the **5th International Festival of Films by Women Directors,** 5:30PM at the Seattle Art Museum, (through October 27).	
14	15	16	17	18	**19**	20
					Additional screenings for the **5th International Festival of Films by Women Directors** begin at the Market Theater, (through October 27).	
21	**22**	**23**	**24**	25	26	27
	Fair Vision Ratio, 8 PM	**Video Workshop with Gary Hill.** Call 911 for details.				
28	29	30	31	1 **NOV**	**2**	**3**
Sunday Cinema Series: 2 powerful documentaries of social change in the U.S., ***Underground*** and ***Pig Power.*** 7 & 9 PM, $5/$3.					The Invisible Cinema, **presented by Martin Rumsby,** 8:00 PM, $5/$3.	**Producing a Documentary** seminar with John deGraff. Call 911 for details.
4	5	6	7	8	**9**	**10**
Producing a Documentary seminar continues.					**Our Images, Our Selves** (screening) at 911, 8:00 PM.	**Our Images, Our Selves** (workshop) location and time TBA.
11	**12**	**13**	14		**16**	**17**
	Open Screening, 8 PM, $1	**Basic Video Editing** workshop 7 PM.			**Our Images, Our Selves** (screening) at 911, 8:00 PM.	**Our Images, Our Selves** (workshop) location and time TBA.
18	19	20	21	22	**23**	24
Sunday Cinema Series: Films about the Holocaust: ***Night and Fog*** and ***A Painful Reminder,*** 7 & 9 PM, $5/$3.					**James Broughton** Retrospective, 8:00 PM, $5/$3.	
25	**26**	27		29	30	1
	Fair Vision Ratio, 8 PM					

911 is located at 117 Yale Avenue North, near Denny + Stewart, bottom of Capitol Hill

911 ARTS/MEDIA CENTER

911 thanks the Seattle Foundation, the John D. and Catherine T. MacArthur Foundation, the Norman Archibald Foundation, Daly's, Inc., the Boeing Company, the Flintridge Foundation, the Seattle Arts Commission, the King County Arts Commission, the Washington State Arts Commission, the National Endowment for the Arts, our individual donors, members, board and volunteers.

JOIN 911.

$25 MEMBERSHIP INCLUDES: SUBSCRIPTION TO REFLEX MAGAZINE, DISCOUNTS ON OVER 30 ANNUAL FILM, VIDEO & ART EVENTS, DISCOUNTS ON VIDEO EDITING, AND ANNOUNCEMENTS TO ALL EVENTS.

(Clip and mail to 911.)

NAME_____

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__$15 Student Member
__$25 Member
__$35 2 Members at Same Address
__$100 Patron

911 ARTS/MEDIA CENTER

911 ARTS/MEDIA CENTER

from *Sugarbaby* by Barbara Ireland

AUTUMN 1990

film & video

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117 YALE AVENUE NORTH
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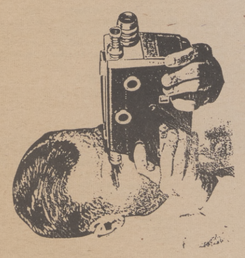


INSTRUCTION, ETC.

Basic Video Editing
This course qualifies users on 911's editing equipment. Step-by-step coverage of elementary terminology and functions, as well as the use of the EDS-90 controller are reviewed in detail. Worktapes are supplied. The course includes two hours of private, hands-on editing instruction to be scheduled on an individual basis.
Instructor: Frank Video, award-winning independent video artist
Fee: $65.00 ($55.00 for 911 members)
Date & Time: Tuesday, September 18, 7PM and Tuesday, November 13, 7 PM

Video Workshop with Gary Hill
This workshop is a rare opportunity for video makers to meet and work with Gary Hill, Seattle's most renown and respected video artist. Over a two-day period, Hill will discuss the aesthetics of video editing, its tools and techniques. He will also illustrate his approach to the medium by showing examples of his award-winning work. The workshop will take place in Hill's private studio and will be limited to eight participants. Gary Hill's work has been shown in museums around the world, and will be the subject of a major retrospective at the Long Beach Museum of Art in 1991. He currently teaches video at Cornish College of the Arts in Seattle.
Fee: $80 ($65 for 911 members)
Workshop dates: October 23 & 24
Advance registration is necessary.

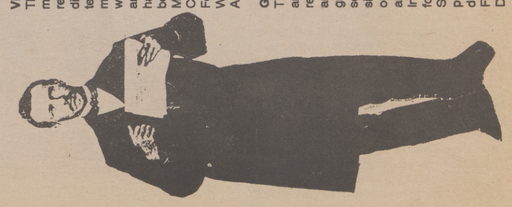
Grant Writing Workshop
This workshop is geared for the first-time granteseeker and those curious about what grants are available locally, regionally and nationally to independent media artists and producers. It is an introduction and overview of the grantwriting process, including information on funding sources and tips on writing fundable proposals. Extensive bibliographies and other information will be given out, and time alloted for discussion of specific proposals and general questions.
Instructor: Robin Reidy, 911 Executive Director and former Director of IMAGE Film/Video Center in Atlanta. She has written successful grants in all areas of media production, and acts as a media arts consultant, producer, curator, and writer.
Fee: $40 ($30 for 911 members)
Date & Time: Tuesday, September 25, 8 to 10 PM.

Producing a Documentary
This two-day in-depth seminar takes you through all the logistics of tackling a documentary project, from financing to distribution. Consider it a must for anyone interested in independent documentary production. The instructor for this seminar is John DeGraff, an award-winning KCTS producer and independent documentary filmmaker.
This workshop will be offered some time in the fall, so keep an eye out for more information.

Video Production Workshop
This course takes students through the essentials of scriptwriting, production planning, camera and lighting technique, and working with talent.
Instructor: Peter Vogt, Seattle video artist and producer.
Fee: $65 ($55 for 911 members)
Dates & Times: To be announced

Video Editing Grants
911 offers up to 40 hours free editing time to independent artists and video makers for working on specific projects. To apply, contact 911.

Video Production Equipment
911, in conjunction with 4-R Productions, is offering access to broadcast-quality video production equipment at drastically reduced rates. The package includes a Sony DXC 3000 3-chip camera, BVU 110 3/4" portable broadcast deck and PVM 8020 portable monitor, a Sachtler fluid head tripod, Sennheiser ME 80 shotgun microphone, Lowell light kit, and a Panasonic AG6400 Hi-Fi VHS recorder/player.
This equipment is only available through the end of October, so don't delay. For information and an application, contact Alan Pruzan at 911, 682-6552.

To sign up for any of the above classes, contact 911.

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